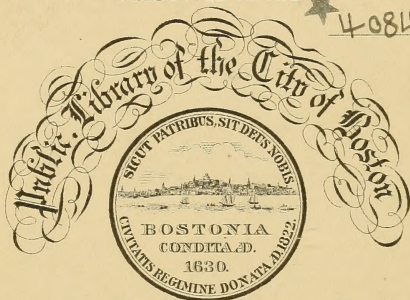




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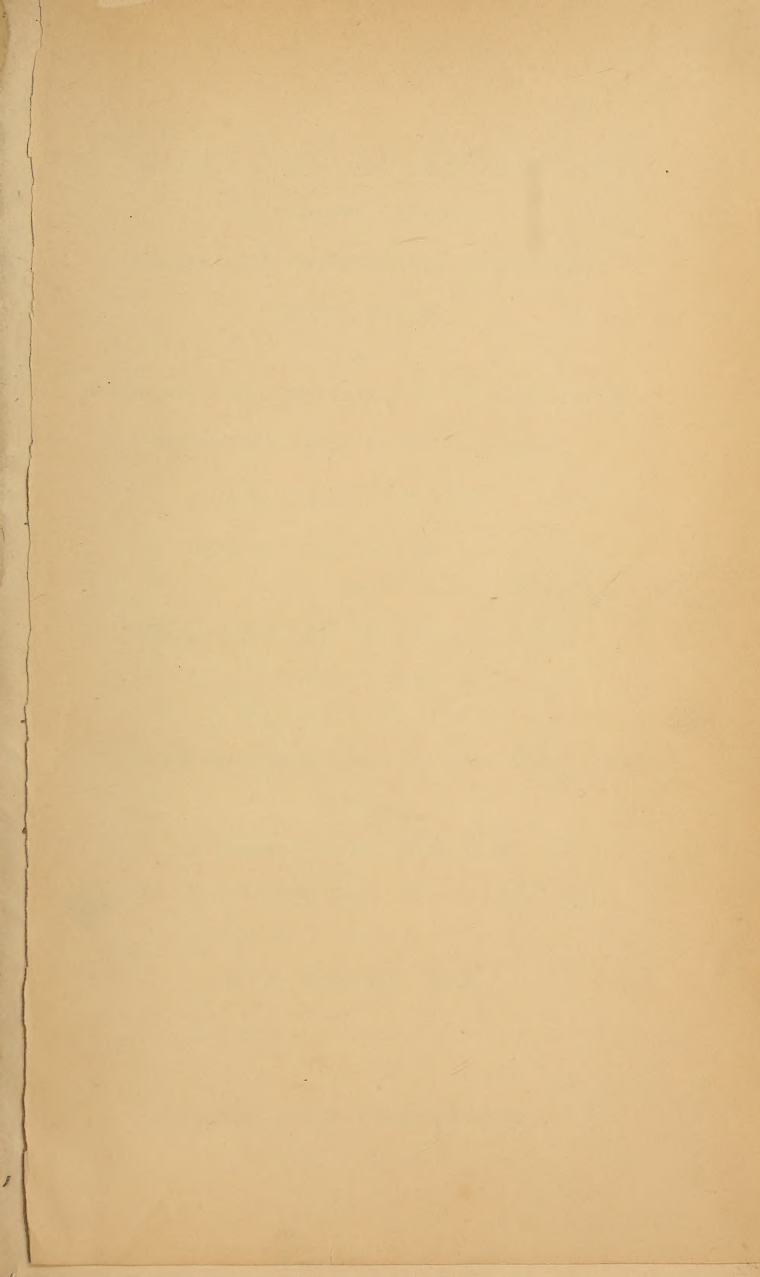
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By Joshua Bates, Esq.

Received _____





DICTIONARY

OF

THE ARTISTS OF ANTIQUITY,

ARCHITECTS, CARVERS,

ENGRAVERS, MODELLERS, PAINTERS,

Sculptors, Statuaries,

AND

WORKERS IN BRONZE, GOLD, IVORY, AND SILVER,

WITH THREE CHRONOLOGICAL TABLES,

BY JULIUS SILLIG,

TRANSLATED FROM THE LATIN ORIGINAL

BY

THE REV. H. W. WILLIAMS;

TO WHICH ARE ADDED

C. PLINII SECUNDI

NATURALIS HISTORIAE LIBRI XXXIV—XXXVI. C. 1—5.

COMPRISING

A History of the Fine Arts,

WITH FOUR INDEXES AND A PREFACE,

BY

F. H. BARKER, ESQ.

LONDON:

BLACK AND ARMSTRONG,

8, WELLINGTON-STREET NORTH.

1836.



J. B. Esq.

Aug. 30, 1856

RECEIVED

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TO
THE RIGHT HONORABLE
THE EARL OF FITZWILLIAM,
A MUNIFICENT PATRON,
AN HONEST PATRIOT,
AND A GENEROUS PHILANTHROPIST,
THE FOLLOWING WORK
IS DEDICATED BY HIS FAITHFUL AND GRATEFUL SERVANT,
THE EDITOR,
E. H. BARKER.

59, *Lincoln's-Inn Fields,*
Sept. 18, 1836.

THE EDITOR'S PREFACE.

THE reader is here presented with what has been long regarded as a great *desideratum* in ENGLISH literature,—*A Critical History of the Artists of Antiquity*,—by one, whose learning, acuteness, judgment, taste, and scientific acquirements are competent alike to decide questions of CLASSICAL criticism and philology, and to appreciate the recorded performances of ancient ARTISTS, and the existing remains of ancient ART,—with a noble impartiality and independence, and with a modesty and patience equalled only by the ardent zeal, and generous devotion,—and in whom is happily blended the spirit of candor, which adorns the pages of a MARKLAND, with the nice perception, which distinguishes an ELMSLEY, and the laborious research, which immortalises a HEYNE.

Such a Work, executed in so admirable a manner, can scarcely fail to meet with proper encouragement, not only from ROYAL ACADEMICIANS, practising PROFESSORS of ENGRAVING, PAINTING, and SCULPTURE, the lovers of the FINE ARTS, and the youthful and aspiring pupils, but also from CLASSICAL SCHOLARS, who will find in this *Dictionary* the solution of many difficulties, which surround their favorite AUTHORS in *Cimmerian* darkness, and arrest the reader in his career of poetic enthusiasm, or of philosophical contemplation, or of historical research,—disenchancing his imaginative musings, and disharmonising his ratiocinative processes.

The EDITOR regrets,—(a fault, which may be remedied in a future edition,) that MR. SILLIG has not noticed at greater length, and with more minute investigation, the *Biography of the Ancient ARTISTS*. He admits that he has examined carefully such facts in their personal histories, as bear on the FINE ARTS, and many particulars, which have no such reference. But in a *Dictionary* of this kind every incident, narrative, or fact, which antiquity has recorded, respecting each ARTIST, should be specified, and any questions, which are connected with them, should be examined, whether they have or have not any direct relation to the FINE ARTS. And, if the EDITOR should be induced to reprint this Work, (as his vanity inclines him to believe, and his judgment leads him to expect,) he will use his best endeavours to supply the defect. In the mean time the reader, who has not access to more elaborate publications, can or must be content with the notices of these ARTISTS, which appear in DR. LEMPRIERE'S CLASSICAL *Dictionary*, as edited by the learned PROFESSOR ANTHON in AMERICA, and reprinted by the EDITOR in ENGLAND; but the possessors of this Work will do well to regard the performance of MR. SILLIG as an indispensable accompaniment to the other.

Some persons may be disposed to think that the GREEK and LATIN quotations should have been given with translations in ENGLISH, and so

perhaps the EDITOR himself thinks; but at all events the originals in a work so eminently critical, are indispensably necessary.

The EDITOR considered that, though MR. SILLIG has carefully quoted from PLINY such notices of the ancient ARTISTS, as are found in his *Natural History*, and has critically investigated their meaning, when it is involved in any doubt or difficulty, the annexation of those *Books*, in which he gives a *History of the FINE ARTS*, exhibiting it in its integrity, would be attended with great advantage to readers of every class, and he has therefore annexed them from the text of SILLIG himself in his excellent and critical edition of PLINY, LIPSIAE, 1836, in *five Volumes*, 12mo.; but in order to save space, he has omitted the *Critical Commentary*, giving the bare *Text* itself. He has discovered discrepancies between what SILLIG has written in his *Dictionary*, and what he furnishes in the *Critical Commentary*; on a future occasion those discrepancies will receive proper attention.

To PLINY alone among the ancient writers we are indebted for a *Connected and Critical History of the FINE ARTS*; but amidst the errors, which deform his Work, many cannot fairly be laid at the door of the copyists, but were the mistakes of PLINY himself, who misunderstood the meaning of passages, or was misled by the defects and blunders in the copies, which he consulted.

PAUSANIAS, it is true, relates numerous facts and particulars respecting the FINE ARTS and the ancient ARTISTS without furnishing any connected notices, and MR. SILLIG has discussed or referred to all or most of those passages; but it has occurred to the EDITOR as one improvement, of which the *Dictionary* of SILLIG is capable, that it would be desirable in any future edition to annex to the *Books* of PLINY, which are already introduced, all the notices, which are supplied by PAUSANIAS, giving them in continuity from the text of BEKKER with a LATIN or ENGLISH version. Something of this kind was, as the EDITOR recollects, attempted or completed by MR. UVEDALE PRICE, father of the EDITOR's excellent friend, the late SIR UVEDALE PRICE, BART., in a publication, which he never saw, and which perhaps is limited to PAUSANIAS himself:—*A Translation, from the GREEK, of the Account of PAUSANIAS of the Statues, Pictures, and Temples of GREECE*, LOND. 1780, 8vo.

Perhaps it would not be without important advantages to the Work of MR. SILLIG, if a *Critical History* were annexed of the *Conquerors at the PUBLIC GAMES in GREECE*, whom the ancient ARTISTS represented in statuary, and of whom so many notices occur in PAUSANIAS and other WRITERS, distinguishing between different persons, who bore the same name, and ascertaining the minutest particulars of their biography.

The EDITOR would also suggest to MR. SILLIG as a further improvement, to subjoin full and precise definitions of all the ancient TECHNICAL TERMS connected with the FINE ARTS, and this the EDITOR is himself, on a future opportunity, disposed to attempt, availing himself of all the aid, which he can derive from JOHN EVELYN's *Sculptura*, LOND. 1662. 8vo.=1755. 8vo., MILLIN's *Dictionnaire des Beaux Arts*, WATELET's *Dictionary*, and similar Works.

A *Critical History of the Fine Arts*, among the GREEKS and ROMANS might be a desirable addition to the Work of MR. SILLIG; and let us hope that in the *second* edition he will give it, availing himself of all the helps, which he can derive from the elaborate investigations of his own learned countrymen, who seem to pay great attention to the subject.

Perhaps it would be desirable to have in an *Appendix* a *Notice of any ancient Works of Art, which are not referable to any Artists, whose Names are included in the Dictionary.*

The *Three Tables*, which are in the original work of SILLIG, are retained in the *Translation*, and will be found to be very useful in exhibiting at one view, in *chronological* order, the ARTISTS living at different æras within the same period.

No *Indexes* are given in the original Work, and this was a serious defect, but the EDITOR has introduced *four* :—

- 1.—An *Index of Ancient Proper Names* incidentally mentioned;
- 2.—An *Index of Modern Proper Names* incidentally mentioned;
- 3.—An *Index of GREEK Words* incidentally mentioned;
- 4.—An *Index of LATIN Words* incidentally mentioned.

The reader will observe that, though the names of the ARTISTS are not introduced into the *First Index*, because the *Dictionary* proceeds *alphabetically*, the names of the ARTISTS, which are inserted in the *Appendix*, are included in the *First Index*. The *Four Indexes* have been compiled with great care, and will, it is presumed, be found to be very complete; certain it is that the EDITOR went *twice* over the ground, that he might the better insure accuracy, and certain too it is that the construction of the *Four Indexes* has been the serious labor of one whole month.

Such *typographical* errors, as the EDITOR has observed, he has noticed at the end of his Work; the want of access to books for references in cases of doubt, and the distance of the press have been obstacles in the way of *typographical* accuracy; he is conscious of certain errors, which he had not the means of correcting, but on the other hand he believes that he has corrected several, which were in the original Work, while he is aware that with the aid of the proper books, he could have corrected more.

With respect to the *Translation* by his friend, the REV. H. W. WILLIAMS, he trusts that it will be perceived to unite accuracy and perspicuity of *expression* with ease and terseness of *style*.

E. H. BARKER.

LONDON, Sept. 21, 1836.

P. S. The connection between the *fine arts* and *mythology* among the ancients, makes the communication to the reader not unimportant or uninteresting, that simultaneously with the *Dictionary* of SILLIG, the EDITOR has published, from the press of MR. VALPY, the very learned and excellent Work of the late RICHARD PAYNE KNIGHT, ESQ., "*On the Symbolical Language of Ancient Art and Mythology*," which may be procured from MESSRS. BLACK and ARMSTRONG, *pr.* 6s.; it is printed in the *same* form, of *double columns*, as the *Dictionary* is, and may be considered as a *Supplement* to it. The original was *privately* printed by MR. KNIGHT, and was intended to form a part of the *Transactions of the DILETTANTI SOCIETY*, but the EDITOR believes that neither before his death, nor since his death, has it been there inserted. MR. KNIGHT gave permission to MR. VALPY to reprint it in the *Classical Journal*, where it made its appearance, but it was scattered over several *Numbers* of that periodical, and now has the advantages of continuity.

THE
TRANSLATOR'S PREFACE.

IN the following *Translation* of SILLIG'S "*Catalogus Artificum*," there are one or two particulars, which seem to require explanation. In the first place, the expressions "the age of AGELADAS," "the age of PHIDIAS," &c. are employed to denote the period, in which the Artists in question flourished. In stating the dates of events, according to the calculation by Olympiads, I have frequently said "Olymp. 87. 2," "Olymp. 95. 3," &c., to intimate "the *second* year of the 87th Olympiad," the *third* year of the 95th Olympiad," &c. The *Addenda* of SILLIG are introduced into the text, or in notes under the text; but they are distinguished from the other notes, by having the term "Addenda" affixed or subjoined. The *Translation* will be found, I hope, accurate and clear, as a transcript of the *ideas* of SILLIG; but the idiom of our language has, in many instances, compelled me to deviate widely from his modes of speaking.

HENRY W. WILLIAMS.

Prefatory Dedication

TO

CHARLES AUGUSTUS BÖTTIGER,

THE PRINCE OF ARCHÆOLOGISTS.

SIR,

In presenting this Work to your acceptance, I am influenced chiefly by two considerations. In the first place, the review of my past life is ever associated with a recollection of the various important favors, which your kindness has bestowed; and I rejoice that an opportunity is now afforded to me, of giving expression to those emotions of gratitude, which have long influenced my breast. Seven years have now elapsed, since I was first introduced to you by my esteemed friend SOPHNIUS, whose name I cannot mention without admiration and eulogy; and the recommendation of this distinguished character induced you to favor me with your acquaintance and correspondence, and to patronise my literary attempts. I cannot enumerate all the benefits, which I have since received from you; but I assure you, that my sense of obligation is deep and lasting, and that no one can cherish towards you stronger feelings of devoted affection. With a degree of anxiety, I sought for an opportunity of openly acknowledging your kindness; but when the intended publication of this Volume seemed to present such an opportunity, I yet hesitated, whether I ought to dedicate it to you, and to send it forth into the world under your auspices, without first acquainting you with my design. My hesitation, though lengthened and painful, was ultimately removed by the consideration, that the subject of the Volume, and the circumstances of its origin, rendered its *Dedication* to you peculiarly appropriate. Not only does it relate to antiquity, the study of which is to you especially interesting, but it has come into existence under your fostering care. Your patronage encouraged me to direct my attention to the Study of the Arts in ancient times; and by your repeated persuasions, I was induced to visit GÖTTINGEN,—a seat of learning of which I still cherish pleasing recollections, and where I derived

the greatest advantages, especially from the conversation, and the historical and antiquarian Lectures of HEEREN, and ODOFRED MÜLLER. Your influence led me also to extend my visit to PARIS, to which I obtained access through the kindness of our most gracious KING and his advisers; and I need scarcely say that, had I been destitute of the aid of the PARISIAN MSS., I could never have engaged in the composition of this Volume. Thus the subject of the Work, and the circumstances connected with its origin, have appeared to furnish a powerful reason for its *Dedication* to you; but the value of the offering itself must be left to your decision, and to the opinion of those who have been habituated to literary and antiquarian researches.

I am myself fully sensible, how much this Work will fall below your expectations; nor should I have published it, had I not felt it incumbent on me, to offer some specimen of those inquiries into ANCIENT AUTHORS, and especially into the concluding *Books of the Natural History of PLINY*, which have occupied the time I have spent at PARIS. The Works of PLINY are still under my consideration; and I retain the design, which I conceived, when I was at GÖTTINGEN, of producing a more accurate edition of them. Every day strengthens my conviction, that the Writings of PLINY have been corrupted, more than most of the productions of antiquity;—that the MS. copies of his Works were interpolated by transcribers,—and that editions were published from these interpolated MSS., while the expressions, which were plainly inadmissible, were altered on mere conjecture. Thus there are many passages cited by CRITICS with the utmost confidence, the present reading of which will be found on examination to rest on no authority, and to be entirely at variance with the testimony of MSS. It is to be regretted also, that very few MSS. have been consulted by the Editors of PLINY, and that those, which have been used, have been examined with comparative carelessness, and only in respect to the propriety of single words. The want of the evidence of the very ancient, though imperfect, VOSSIAN MS., on the part of the Editors of PLINY, is to be particularly lamented; for this MS. has enabled J. FR. GRONOVIVS,—a critic distinguished by his clear discrimination, and by his profound acquaintance with the LATIN language, and especially with its PROSE-AUTHORS,—to throw greater light on the correct text of PLINY, in his brief Notes on the Twentieth and following *Books*, than all other critics, who had preceded him in this sphere of inquiry. To HARDUIN I will not here particularly advert, as I shall hereafter have occasion to notice his edition of PLINY at considerable length; and I will only add, in relation to GRONOVIVS, that it is a matter of no slight difficulty and hazard, to tread in his footsteps, and to prosecute the undertaking, which one, so eminent for ability and learning, commenced.

But I must return to the Work, which I have now to present to your notice, and in which I was induced to engage by your influence, and that of CREUZER. The kind attention of this last distinguished scholar, I esteem among the greatest ornaments of my life, and that attention was particularly evinced by his forwarding to me a copy of the *Dictionary of JUNIUS*, with the MS. *Notes* of VALKENAER, containing more accurate references to ANCIENT AUTHORS. You are aware that, while many CRITICS, whose names

are familiar to all, who have cultivated literature, have written with great ability, on the history and productions of some particular Artists, no one has hitherto formed a *Dictionary of all the ARTISTS of Antiquity*, excepting FRANCISCUS JUNIUS, whose "*Catalogus Artificum*" was appended to the second edition of the Treatise on *Painting among the Ancients*, published at ROTTERDAM, in the year 1694. This Work of JUNIUS, though for the most part, unfairly compiled from the MS. '*Collectanea*' of CHARLES DATI, as F. J. GRUNDIUS asserts in the *Preface* to his Work on GRECIAN *Painting* 1, 7. was yet highly valued and applauded by all, who felt an interest in tracing the history of the Arts in GREECE. It contained a faithful enumeration of the Artists mentioned by ANCIENT AUTHORS, and an ample collection of the passages, which relate to them. So greatly was it appreciated, that it was translated into some modern languages; and when it had become scarce, many applied for a *fresh* edition, and yourself sanctioned and urged forward the plan, (*Ideen zur Archæologie der Malerei* 1, 124.) My first design was, to re-publish the *Dictionary* of JUNIUS with the addition of my own observations; but when I endeavoured to bring my literary *memoranda* to the execution of this plan, I was led to relinquish it. The errors, which the credulity of JUNIUS admitted, in every part of his production,—his want of a critical acquaintance with the GREEK and LATIN languages,—and the inconsiderate haste, with which he executed his Work, convinced me that it must be abandoned, and an entirely new *Dictionary* must be formed. I fully concur in the opinion, which TÖLKENIUS afterwards advanced, respecting the "*Catalogus*" of JUNIUS, (*Amalth.* 3, 122.) and it will be found, that I have retained little more than the *order*, in which the names of the ARTISTS occur. This fact must plead my excuse, while I enter at some length, into an explanation of the plan, on which I have proceeded, lest my readers should form higher expectations than I have had the desire or ability to meet. In respect, then, to the *title* of the Work,* you well know, how long it was with me a matter of doubt, whether I should retain that which JUNIUS adopted, considering as I did, that the word "*Artifices*" possessed too great a latitude of meaning among the ROMANS, to be strictly appropriate in this case. Several considerations, and in particular, the harsh and incongruous arrangement of words, urged me to *reject* the former *title*; but on the other hand, long-established usage, sanctioned even by the learned, influenced me to retain it, and this conclusion was confirmed by the difficulty of finding any other *title*, which, while it should be equal in length to that of JUNIUS, should convey the same ideas. But lest the word "*Artificum*" should be objected to, as not sufficiently perspicuous and distinct, by those who would insist on

* [The LATIN *title* of the Work of SILLIG is, "*Catalogus Artificum, sive Architecti, Statuarii, Sculptores, Pictores, Calatores, et Scalptores GRÆCORUM et ROMANORUM, Literarum Ordine dispositi, a JULIO SILLIG.—Accedunt tres Tabulæ Synchronisticae.*" An exact translation of it, especially in regard to the distinction made between the words "*sculptor*" and "*sculptor*," would have been inappropriate and confusing; but the difference, which SILLIG, following the authority of SALMASIUS and LESSING, recognises between these terms, has been carefully observed in the Translation of the Work itself.—TRANSLATOR.]

its strict and proper meaning, I have enumerated in explanation, the various classes of ARTISTS referred to:—"Sive Architecti, Statuarii, Sculptores, Pictores, Cælatores, et Scalptores, GRÆCORUM et ROMANORUM." This series of words requires some illustrative remarks; for three of the classes of ARTISTS noticed in it, may suggest doubts to the inquiring mind. A distinction is made between "*scalptor*" and "*sculptor*;" but it has been a matter of dispute among the learned, in what the precise difference between these terms consists. SALMASIUS, (*ad SOLIN. p. 1101. ed. Par., ad JUSTIN. 15, 4.*) and LESSING, (*Epist. Rem Antiq. Spectant. 1, 140. Berol. 1778.*) contend that the word "*scalptor*" intimates "*an engraver on precious stones*," while "*sculptor*" precisely corresponds to the English term "*sculptor*" immediately deduced from it. Other critics equally eminent, reject this opinion; and OUDENDORP maintains that the verb "*scalpo*" was used in reference to sculpture less finely polished, and "*sculpo*" in relation to that, which was more elegant and refined. This opinion is supported by F. A. WOLF, who urges in its favor that the GREEKS applied their verbs γλάφω and γλύφω, with a similar distinction of meaning. Perhaps it will be said that recourse should be had on this question, to the evidence of the best MSS. of ANCIENT AUTHORS, and particularly to the MSS. of PLINY. I acknowledge the justness of the remark; but on this subject, as on many others, I despair of obtaining from MSS. a satisfactory decision; and I admire, rather than condemn, the modesty of HEINDORF, (*ad HOR. Sat. 285.*) who regards the question as one on which it is impossible to obtain absolute certainty. For even that MS. of PLINY, which is designated *Reg. I.*, of the full value of which I was not aware, when I addressed to you my *Letter from Paris*, which you honored with insertion in the third Volume of your *Amalthea*,—considerably varies in the application of the terms before us, and frequently interchanges the expressions, "*marmora scalpsisse*,"—"marmora *sculpsisse*." In one passage, which appears very suitable to the present inquiry, "*PASITELES plasticen matrem cælaturæ et statuariæ sculpturæque dixit*," (35. 12. 45,) this MS. exhibits the reading just stated, while all the other PARISIAN MSS. have "*sculpturæ*." I could adduce many similar instances of the confused use of these words in MSS.; but I forbear, both from my feelings of profound respect for your learning, and because I entered on the inquiry, only to shew, that while I employ the terms "*scalptor*" and "*sculptor*," according to the distinction, which SALMASIUS and LESSING propose, I am not insensible to the difficulties connected with the subject, and I would not even have introduced the distinction, but that I had to treat explicitly, in the course of the work, of persons, who exercised the particular arts, which these words, thus distinguished, intimate. I need not remind you, Sir, whose learning is so extensive, how greatly ANCIENT WRITERS differ in their modes of describing particular arts;—a circumstance clearly illustrated by the terms πλάσται and "*fictores*," which have been excellently explained by WELCKER and JACOBS, to whom we are indebted for a correct edition of the works of the PHILOSTRATI. (See also HEMSTERH. *Anecd. 1. 17.*) On the word "*statuarii*," occurring in the title, I need

not comment; but some notice should be taken of another term,—“*calatores*,”—the import of which is not so definite and perspicuous. This word was at first applied to those, who made small articles of metal, and was afterwards transferred to those, who worked in bas-relief, whether their productions were of marble or of metal. As, however, the term “*sculptor*” is usually applied to those, who carved on marble, I have employed the term “*calator*,” “*engraver*,” in relation to an artist, whose attention was bestowed on the engraving of vases and similar articles.

I have perhaps dwelt at too great length on these minute particulars, and must hasten to offer some remarks, on the construction of the Work itself. Some, who compare it with the *Dictionary* of JUNIUS, may consider it defective, inasmuch as it does not embrace several articles mentioned in that production. The nature and reasons of the various omissions require explanation. In the first place, I have discarded all those names, which originated in the corrupt readings of passages since restored to purity; and I have introduced them at the end of the Work, in an “*Appendix*.” Thus, if a reader should seek one of the terms GELADAS, ELADAS, which are not included in the *Dictionary*, he may turn to the *Appendix*, which will guide him to the article AGELADAS, and in this article he will learn that they are only corruptions of the name last mentioned. If an Artist has been styled differently by different authors, (as DINOCRATES, who is by some termed DIOCLES, by others STASICRATES, by others DINOCHARES,) I have given his history in the *Dictionary* under that name, which is most usual and approved, and the other appellations I have referred to the *Appendix*. Some Artists were called into existence by JUNIUS, through a misapprehension of ANCIENT AUTHORS; thus “MENDÆUS,” which properly signifies “of, or belonging to, MENDA,” is received by him as the name of an individual. All such Artists I have of course, rejected. I have excluded also, all mere MECHANICS, of whom a large number was introduced by JUNIUS,—all INVENTORS of instruments,—all ARTISTS celebrated only in mythology, as AGAMEDES, TROPHONIUS, and the fabulous Deity VULCAN,—all who lived at BYZANTIUM, after the division of the ROMAN empire,—and from among the ARTISTS known only by means of *Inscriptions*, I have admitted those who are mentioned on the base of some production, (whether the production itself is extant or destroyed,) as having executed it, and I have referred to the *Appendix* all, whose names are merely found in funeral monuments. I have deemed it inconsistent, likewise, to introduce in separate articles, the names of countries and cities, the inhabitants of which were remarkable for particular arts, and the names of princes, who patronised by their liberality. When two ARTISTS are generally associated in the remarks of ANCIENT AUTHORS, as DIPÆNUS and SCYLLIS, I have collected in one article, the information relating to both, with a view to avoid all unnecessary repetitions. In the case of the few Artists of ROMAN extraction, who are known to us, I have selected the ‘cognomen’ as the title of the article, considering it more definite and particular, than the name of the family or ‘gens:’ thus I have spoken of FABIUS PICTOR under the latter term, and not under the former. And

there is one general remark, which I would add, that I have not attempted to develop the history of each particular Art, and of the productions belonging to it, but only to trace the history of the ARTISTS themselves. This observation will, I conceive, obviate several objections, which may present themselves to the mind.

To you, Sir, I need not explain at length the plan, which I have followed, in writing the history of each individual ARTIST; nor would it become me, since, (if I may be allowed to bring my feeble attempts into comparison with others so much superior,) I have imitated *your* example, as the best which could be afforded in such researches. If this performance possesses any excellence, I cheerfully acknowledge, that I am principally indebted for it to your writings and conversation. One part of my plan requires perhaps to be distinctly stated,—that if in any case, I have adopted conclusions different from those supported by CRITICS in general, I have not entered on a lengthened controversy, but have simply stated those views, which have to me appeared consistent. I mention this, to obviate the suspicion, which may arise in some minds, that I have treated the arguments of CRITICS with an arrogant neglect; though I am aware, that the kindness of *your* nature, will not allow you for a moment, to impute to me any dishonorable feeling. From literary arrogance I am as distant, as from the desire of censuring others, and triumphing in the refutation of their hypotheses. In those cases, in which we have not sufficient information to guide us to the truth, and can only avail ourselves of the *probable* opinions of CRITICS, I have acted on a similar plan. Many passages of ANCIENT AUTHORS present cases of this kind;—their true meaning can scarcely be discovered on the first inquiry, and it is requisite to appeal to the various opinions of CRITICS, in order to obtain light on their import and application.—There is one charge, which I have endeavoured to avoid with as great solicitude, as the imputation of arrogant neglect just referred to. It is that of *plagiarism*,—a charge to which a writer on antiquities is peculiarly exposed, because every day is presenting new discoveries on these topics; and opinions, which may be advanced by an author as original, may have been already unfolded in some Periodical, or other repository of literary information. Here too, I would mention the use, which I have made of the Version of PAUSANIAS by AMASÆUS,—a work, to which I have occasionally had recourse, in describing the productions of ARTISTS, when I have conceived it impossible to alter, so as to improve it.

It now remains for me again to advert to those passages of the concluding Books of PLINY, which I have adduced, since I have designed this Volume to be the forerunner of an edition of that comparatively small portion of the Works of PLINY. The accomplishment of this project I hope to realise, when I shall have availed myself of more ample sources of information, and strengthened, by repeated exercise, my own powers of inquiry. In briefly adverting to the plans, which I have followed in the revision of the passages of PLINY in question, I would gladly acknowledge the great liberality and kindness of CHARLES HASE, to whom I am indebted for my means of improving the received text. This distinguished literary character, who is

intimately associated with yourself by the ties of friendship, afforded me, during my residence in PARIS, every facility for prosecuting my inquiries, and especially placed in my hands, the PARISIAN MSS. of PLINY. My warmest acknowledgments are due also to other eminent characters of PARIS,—men, who are conspicuous alike for the nobility of their descent, the high official stations which they occupy, and their superior literary attainments. I would particularly name **RAOUL-ROCHETTE**, in whom extensive learning is blended with true politeness and suavity of manners,—**GAIL**, to whom the study of GRECIAN literature in FRANCE, is deeply indebted,—and **ST. MARTIN**, whose work on *Chronology* is eagerly anticipated by all who are acquainted with his acute dissertations on the time of the death of **ALEXANDER the GREAT**, and the reigns of the **PTOLEMIES**. These and other distinguished characters received me, though comparatively young, with their characteristic kindness, and permitted me to examine the Libraries and Museums contained in that modern **CORINTH**, and entrusted to their immediate care. By means of the PARISIAN MSS., to which I should have rejoiced to add, the unrestrained use of the **VOSSIAN MS.** now in **ENGLAND**, I have endeavoured to rectify many passages of **PLINY**, and have subjoined short critical and explanatory remarks, in which I have particularly aimed at collecting passages from other writers, relating to the productions of **ARTISTS** mentioned by **PLINY**. If my critical annotations should in any case appear to be improperly concise, I must plead as my apology, that I forbore to enter on a more lengthened explanation of the alterations I have made, lest the bulk of the Volume should be immoderately increased. It will be evident, from almost every page of the *Work*, that in correcting the words of **PLINY**, I have been guided chiefly by the authority of *Reg. I.*; and all who are capable of correctly judging on subjects of this kind, will, I am persuaded, readily subscribe to the opinions advanced by **J. FR. GRONOVIVS**, in his *Preface* to **SENECA**, respecting the deference due to MSS. so excellent. But I will not extend these remarks, lest my introduction, if rendered dry and uninteresting, should produce an unfavorable impression of the *Work* itself, or even deter from its perusal.

One or two observations may be made respecting the *Chronological Tables*, which comprise the results of the various inquiries contained in the *Dictionary*, and which exhibit at one view, a concise history of the **ARTISTS** of antiquity. I have omitted in the *Tables* no **ARTIST**, whose age can be pointed out with any degree of certainty; and it is interesting to observe, how the history of the Arts, gradually emerging from the darkness of remote antiquity, becomes clear and distinct through a short period, and then, after the death of **ALEXANDER the GREAT**, gradually recedes into its former obscurity. I need not explain to you, Sir, the reason why I have closed this Synopsis with the death of **PLINY**; and the division of it into three *Tables*, will not on minute inquiry, be considered so disproportionate, as it may at first appear, since I have endeavoured to preserve a degree of symmetry in their construction.

And now, Sir, I must bring this address to a close. I feel that I have already exercised, beyond the limits of propriety, that patience, with

which you have so often indulged me in our personal interviews; and I rely on your benevolence, and on that kind esteem, which you have hitherto manifested towards me, in presenting this volume to your acceptance and patronage. I cherish the hope that it will, in some degree, meet your approbation, and that I shall still possess your favor; and earnestly do I wish that the study of philology, for the prosecution of which you seem to have been naturally inspired, which nourished and instructed your youth, and which in your maturity, has spread its beauties before you, may long be advanced and embellished by your productions, while you rise to a splendid and unrivalled eminence among literary characters.

DRESDEN, *March 1*, 1827.

Ἀχάριστος ὅλοις' ὕτῳ πάρεστι
 Μὴ φίλους τιμᾶν, καθαρὰν
 Ἀνοιξαντα κληῖδα φρενῶν·
 Ἐμοὶ μὲν φίλος οὐποτ' ἔσται.

EURIPIDES.



SILLIG'S

DICTIONARY OF ANCIENT ARTISTS.

Æ G I

ÆCESTOR, statuary, mentioned by *Paus.*, 6, 7, 2. (Ἄλκιβίου δὲ πεντάδου γέγονε νίκη· καὶ Ἡραία τε Ἀρκάδων ἐστὶν αὐτῷ πατρίς, καὶ Ἀκέστωρ ὁ τὴν εἰκόνα εἰργασμένος,) a native of Cnossus, at least exercised his art there for some time, (10, 15, 4. Ἀμφίων Ἀκέστωρος Κνώσιος,) father of that AMPHIO, who was the pupil of PTOLICHUS of Coreyra, and who himself instructed PISO of Calauria, (6, 3, 2.) As PTOLICHUS lived about Olymp. 80, 82, and AMPHIO about Olymp. 88, ÆCESTOR, father of AMPHIO, must have been the contemporary of PTOLICHUS. See the articles *Critias* and *Democritus*.

ACRAGAS, engraver on silver, country and age uncertain, noticed by Pliny 33, 12, 55. "Proximi ab eo (*Mentore*,) admiratione! Acragas et Boethus et Mys fuere. Exstant hodie omnium opera in insula Rhodiorum, Boethi apud Lindiam Minervam: Acragantis in templo Liberi patris in ipsa Rhodo Bacchas Centaurosque cælati scyphi:² Myos in eadem æde Silenus³ et Cupidines. Acragantis et venatus in scyphis magna fama."

ADMO, engraver on precious stones, in the time of Augustus, country uncertain, (*Bracci*, P. 1. tab. 1.;) elegant portrait of Augustus, engraved by him, described by *Mongez*, (*Iconographia Romana*, tab. 18, n. 6.)

ÆGINETA. A modeller of this name appears to be adverted to in Pliny 35, 11, 40. "Erigonus tritor colorum Nealce pictoris in tantum ipse profecit, ut celebrem etiam discipulum reliquerit Pasiam, fratrem Æginetæ fictoris." *Winckelmann*, (Opp. 6, p. 13.) and his expositors, (6, 2, p. 30.) consider that Pliny refers to a modeller born in the island Ægina, whose name he

¹ Usually "in admiratione;" prep. omitted in Reg. I. II., Dufresn. I., Colbert.

² Usually "Bacche Centaurique, cælati in scyphis." I have adopted J. F. Gronovius's conjecture, in so many words confirmed by Reg. I. Ed. Pr., while Cod. Voss. exhibits "Centauros Bacchasque cælati scyphis;" Reg. II. "Bachas Centaurosque cælatas. Cipinius in eadem;" Gud. Men. Acad. Colbert. "Bacchas, (or Bacas) Centaurosque cælatas. Cipinius in eadem." As to the construction, see similar passages in Valer. Flacc. 1, 402. "Tum cæлата metus alios gerit arma Eribotes," 398, "Casusque tuos expressa, Phalere, arma geris." See also *Heins.* ad Eund. 1, 491. *Markl.* ad Stat. Silv. 2, 3. 53 p. 236. *Dresd.*

Æ P O

for some reason with-held; but *Fea*, on the contrary, (*Storia Della Arte*, 2, 173.) and long before him, *Harduin*, in his note on the above passage of Pliny, contend that the term "Ægineta," does not intimate a country, but forms the name of the artist himself. This opinion has been lately supported by *Odofr. Müller*, (*Ægin.* 107.) who argues in opposition to the views of *Winckelmann* and his expositors, that, if Pliny had designed to convey the meaning, which they attribute to him, he would have written, "Pasiam Æginetam fratrem fictoris." Müller brings forward another argument, that in the time of Aratus, the island Ægina had ceased to produce artists, who formed plaster-casts. Certainly there can be no objection to our considering "Ægineta" as the name of a person, since in other cases, we have appellatives derived from countries, which formed also the names of individuals, as Ἀθήναιος.⁴ In what period ÆGINETA flourished, can be easily learned from the words of Plutarch, quoted under *Nealces*. He was the contemporary and friend of ARATUS the Sicyonian, who, after liberating his country, was chosen general of the Achaean League, in Olymp. 133, 4, B. C. 245. We shall not then err greatly in assuming that ÆGINETA and PASIAS flourished about Olymp. 140.

ÆLIUS, engraver on precious stones, lived in the first age after the birth of Christ. A gem, exhibiting the head of Tiberius, engraved by him, is described by *Bracci*, tab. 2.

ÆPOLIANUS, engraver on precious stones, of the second age after the birth of Christ. One of his gems, with the head of Marcus Aurelius Antoninus, is extant, (*Bracci*, P. 1, tab. 3.)

³ Usually "et Silenus;" conj. not in Voss., Reg. I.

⁴ [It has been kindly suggested to me by Dindorf. that the name "Athenæus" is scarcely sufficient to sustain the assertion advanced, and that other examples of this usage should be adduced. He refers to Thuc. 1. 45. Ἀθηναίωνος ὁ Κίμωνος, and several additional instances have occurred to me. The names *Pæonius* and *Carystius* are mentioned in the Dictionary: Ἐλευσίνιος occurs in Boeckh, *Corp. Inscr.* n. 266 col. 2. l. 15. Ἀέσιος occurs, n. 268. l. 21.; Ἰωνικός, n. 193. l. 19.; Ἐπερτειός, n. 169. col. 1. l. 14. *Addenda.*]

ÆSCHINES, statuary, age and country unknown, *Diog. Laert.* 2, 64.

ÆSCHRAMUS, see CEPHISODORUS.

ÆSOPUS, engraver, most probably of Sigeum, of uncertain age; in connection with his brother companions, made a large cup with a stand and strainer, dedicated by PHANODIUS, son of HERMOCRATES, in the Prytaneum of Sigeum. Whether ÆSOPUS is justly entitled to a place among the artists of antiquity, or not, cannot now be determined, but his name certainly should be introduced here. See an Inscription found at Sigeum, the true meaning of which is explained by Hermann, (*über H. Prof. Büchhs Behandlung der Griechischen Inschrift.* 216-219.) The case of ÆSOPUS seems to resemble that of GLAUCHUS of Chio.

ACTIO I., painter, lived in the time of Alexander the Great, distinguished by his picture of the marriage of Alexander and Roxana, respecting which Lucian observes, (*Her.* 5, 65. P. 1, p. 834.) 'Αετιώνα φασί τὸν ζωγράφον συγγράψαντα τὸν Ῥωξάνης καὶ Ἀλεξάνδρου γάμον, εἰς Ὀλυμπίαν καὶ αὐτὸν ἀγαγόντα, τὴν εἰκόνα ἐπιδείξασθαι, ὥστε Προξενίδαν, Ἑλλανοδικὴν τότε ὄντα, ἡσθέντα τῇ τέχνῃ, γαμβρὸν ποιήσασθαι τὸν Ἀετιώνα. In another passage, (*Imag.* 7. P. 2. p. 666,) Lucian refers to this painting, and bestows the highest praises on the lips of Roxana.

II. Sculptor, flourished about the middle of the third age before Christ, known from Theocr. Epigr. 7.; at the request of Nicias, then a celebrated physician at Miletus, made a statue of Æsculapius of cedar:—

ὁ δ' εἰς ἔργον πᾶσαν ἀφῆκε τέχνην.

III. Engraver on precious stones, age uncertain, (*Bracci* 18.)

AGASIAS, see HEGESIAS.

AGATHANGELUS, engraver, cut very beautifully the head of some distinguished Roman, on a precious stone. (*Winckelm. Descr. Des Pier. Grav. du Cab. de Stoch.* Cl. 4. sect. 2. p. 37, n. 186, *Bracci*, I, 24.) *Winckelmann*, (*Opp.* 5, 124. 6, 212.) contends, that the gem in question exhibits the head of *Sextus Pompeius*; but of this, other antiquaries doubt.

AGATHARCHUS, painter, son of EUDEMUS; born in the island of Samos, (*Harpoer.*) lived in the time of Alcibiades and Zeuxis, and appears to have been self-instructed, (*Olympiod. ap. Bentl. Opusc. Philol.* 349. *Lips.*) Pliny says of him, "Artis fores apertas intravit," and mentions the 4th year of Olymp. 95, as that in which he appeared as an artist. We have no certain statement of the degree of his ability; but it appears probable from Plutarch *Pericl.* 13, that he contributed but little to advance the art of painting:—Φασιν Ἀγαθάρχου τοῦ ζωγράφου μέγα φρονούντος ἐπὶ τῷ ταχὺ καὶ ῥαδίως τὰ

ζῶα ποιεῖν, ἀκούσαντα τὸν Ζεῦξιν εἰπεῖν· Ἐγὼ δ' ἐν πολλῷ χρόνῳ. This artist was made an object of ridicule by Alcibiades,—a circumstance slightly adverted to by Plut. (*Alcib.* 16.) and more fully stated by Andocides, (*Orat. c. Alcib.* s. 17, Bekk.) Ἀλκιβιάδης εἰς τοσοῦτον ἐλήλυθε τόλμης, ὥστε πείσας Ἀγαθάρχον τὸν γραφεῖα συνεισελθεῖν οἴκαδε τὴν οἰκίαν ἐπηνάγκασε γράφειν, δεομένου δὲ καὶ προφάσεις ἀληθεῖς λέγοντος, ὥς οὐκ ἂν δύναίτο ταῦτα πράττειν ἥδη διὰ τὸ συγγραφὰς ἔχειν παρ' ἐτέρων, προεῖπεν αὐτῷ ὅσην εἰ μὴ πᾶν ταχέως γράφου· ὅπερ ἐποίησε, καὶ οὐ πρότερον ἀπηλλάγη πρὶν ἀποδοῦναι ὅχρεο τετάρτῳ μηνὶ τοῖς φύλακας λαθόν, ὥσπερ παρὰ βασιλείῳς. Οὕτω δ' ἀναίσχυντός ἐστιν, ὥστε προσελθὼν ἐνεκάλει αὐτῷ ὥς ἀδικοῦμενος, καὶ οὐχ ὧν ἐβιάσατο μετέμελεν αὐτῷ, ἀλλ' ὅτι κατέλιπε τὸ ἔργον ἡπίελοι, καὶ οὐτε τῆς δημοκρατίας οὐτε τῆς ἐλευθερίας οὐδὲν ἦν ὄφελος· οὐδὲν γάρ ἦττον ἐδεδοίκει τῶν ὁμολογούμενων οὐδ᾽ ὧν. See also Demosth. *Midian.* 562, on which passage the Schol. explains the reason of the injury thus inflicted. There can be no doubt, then, if the evidence of these passages be received, as to the period in which AGATHARCHUS flourished; and if we inquire into the time when Alcibiades thus exposed the artist to ridicule, we shall derive some light from the above Oration of Andocides, sect. 22, from which it appears, that this Oration was delivered shortly after the destruction of Melos, in the first year of Olymp. 91, B. C. 416, and a little before the expedition into Sicily, to which no reference is made in it, and which took place in the second year of Olymp. 91, B. C. 415. If, then, we take the year B. C. 420, as that in which Alcibiades injured the artist, we have a space of 25 years between this date, and Olymp. 95. 4, the time mentioned by Pliny, as that in which the artist flourished; and thus far all is consistent. There is, however, a passage of Vitruvius (*Praef.* l. 7,) which militates against these statements:—"Namque primum Agatharchus Athenis, Æschylo docente tragediam, scenam fecit et de ea commentarium reliquit." Now there appears to be an inconsistency between the remark of Vitruvius, and the conclusions which we have drawn from other sources, as to the period in which AGATHARCHUS lived. For, as Æschylus produced his first tragedy in the first year of Olymp. 70,⁵ we must infer that the AGATHARCHUS, of whom Vitruvius speaks, lived about this time, but if alive at this time, he could not have been a painter in the age of ZEUXIS. To remove this difficulty, Henry Meyer, (*Hist. Art. Gr.* p. 2, p. 150.) has advanced the opinion, that AGATHARCHUS did indeed live in the time of ZEUXIS, and that the passage of Vitruvius is to be understood of his painting some of the scenes of the tragedies of

⁵ This date is assigned to the appearance of Æschylus, as a writer of tragedies, by the learned Hermann, *de Choro Eumenidum*, 2. p. 8, and by

Nekius, *de Cherilo*, p. 4. Clinton, (*Fast. Hellen.* 21.) has erred in mentioning the second year of the Olympiad in question.

Æschylus, after the death of the poet, but in a period when these tragedies were frequently performed. This opinion, however, cannot be held by any one, who attentively examines the expressions used by Vitruvius, and who really understands the phrase, "fabulam docere."⁶ But the inconsistency, which has been supposed to exist between this passage of Vitruvius, and the statements of other writers, as to the age of AGATHARCHUS, has no real foundation: Vitruvius does not say of AGATHARCHUS, "scenam pinxit," but "scenam fecit," and this phrase we must understand as meaning, "he formed," or "constructed a stage." See *Hor. A. P.* 279, 280. Pictures, as Aristotle observes, (*de Poët.* 4, 16. *Herm.*) were first introduced by Sophocles; and the AGATHARCHUS mentioned by Vitruvius, who formed a stage for Æschylus, and wrote a treatise on his particular art, was a very different person from the painter AGATHARCHUS, mentioned by Pliny, Plutarch, and Andocides. In this discussion, I have passed over the remarks of Bentley, who supposes that one person of the name of AGATHARCHUS, is mentioned, and that he was contemporary with both Æschylus and Alcibiades; because this eminent critic has omitted to notice, that AGATHARCHUS, the painter, was contemporary with ZEUXIS. For even if it be admitted, that AGATHARCHUS exercised his profession, in the time both of Æschylus and Alcibiades, it cannot surely be contended, that he was still engaged as an artist, when ZEUXIS flourished.

AGATHERMUS, engraver, left a precious stone exhibiting the figure of Socrates, (*Bracci*, P. 1. tab. 6.)

AGATHORUS, engraver on precious stones. A gem, with the head of some aged Roman, engraved by him, is described by *Gori*, (*Gemm. Etrusc.* T. 2. pl. 1. n. 2.) and *Bracci*, P. 1. p. 38.

AGELADAS, excellent statuary, illustrious as the instructor of PHIDIAS, POLYCLETUS the Sicyonian, and MYRO; the last two are mentioned by Pliny, 34, 8, 19. His parents were inhabitants of Argos, as Pausanias distinctly asserts, (6. 8. 4, 7. 24. 2, 8. 42. 14.) Before any inquiry into the period, in which AGELADAS flourished, it is necessary to adduce a few passages of ancient writers, in which the terms "Eladas" and "Geladas" occur, but only by a corruption of the name before us. The Scholiast on Aristophanes, *Ran.* 504, writes, Ἡ Μελίτη δῆμος τῆς Ἀττικῆς, ἐν ᾗ ἐμνήθη Ἡρακλῆς τὰ μικρὰ μυστήρια· ἔστι δὲ καὶ ἐκεῖ Ἡρακλείους ἐπιφανέστατον ἱερὸν ἀλέξικακον, (rather Ἀλεξικάκον) τὸ δὲ τοῦ Ἡρακλείους ἀγαλμα ἔργον Ἐλάδου τοῦ Ἀργείου, τοῦ διδασκάλου Φειδίου· ἡ δὲ ἰδρύσις γέγονε κατὰ τὸν μέγαν λοιμὸν, ὅθεν καὶ ἐπαύσατο ἡ νόσος πολλῶν ἀνθρώπων ἀπολλυμένων. (*Olymp.* 37, 3 and 4.) Tzetzes (*Chil.* 7, 154.) says,

Φειδίας ὁ περίθρῳλλος ὁ Ἀττικὸς ὁ πλάστης,
Ὁ γεγονὼς καὶ μαθητὴς Γελάδου τοῦ Ἀργείου

⁶ [The views of Sillig, so briefly stated by himself, require more explanation. He contends, that the passage of Vitruvius cannot but imply, that

We have also in *Chil.* 8. 191,

Γελάδου τοῦ Ἀργείου μὲν ἦν μαθητὴς
Φειδίας,
Τοῦ ἐν Μελίτῃ Ἀττικῆς πλάσαντος
Ἡρακλῆα.

Suidas likewise writes, Γελάδας ἀγαλματοποιός, διδάσκαλος Φειδίου.

A comparison of these passages naturally suggests the idea, that Γελάδου should be substituted for Ἐλάδου in the above comment of the Scholiast; and renders highly probable the opinion of Meursius, (*Piræus*, 4, *Opp.* P. 1. p. 554,) that the former term was a corruption of Ἀγελάδου, so that all these passages are to be understood of AGELADAS, preceptor of PHIDIAS. The opinion of Meursius has been embraced by Winckelmann, (*Opp.* 6. P. 1. p. 28,) his expositors, (6. P. 2. p. 25. 42,) Schornius, (*Stud. Artific. Græc.* p. 203,) Thiersch, (*de Epoch.* II. Adnot. nr. 58. p. 47,) and Odofr. Müller, (*Nunt. Liter. Götting.* 1824. scid. 115.) Heyne must certainly have forgotten the above passage of the Scholiast, when he censured Tzetzes as trifling and inconsistent, in stating that AGELADAS, tutor of PHIDIAS, was the maker of the celebrated statue of Hercules. Having premised these remarks, we now advance to the very difficult and perplexing inquiry respecting the period, in which AGELADAS flourished; but in the progress of this inquiry, whatever obscurities may encircle the history of the artist, we must bear in mind that AGELADAS of Argos was confessedly the instructor of PHIDIAS. In Paus. 6. 10. 3, we read, Ἐπὶ δὲ τῷ Παντάρκει Κλεοσθένης ἐστὶν ἄρμα ἀνδρός Ἐπιδαμνίου. Τοῦτο ἔργον μὲν ἐστὶν Ἀγελάδα, ὅστις δὲ ὅπισθεν τοῦ Διὸς τοῦ ἀπὸ τῆς μάχης τῆς Πλαταιῶν ἀνατρεθέντος ὑπὸ Ἑλλήνων. Ἐνικά μὲν δὴ τὴν ἔκτῃν Ὀλυμπιάδα καὶ ἐξηκοστὴν ὁ Κλεοσθένης, ἀνέθηκε δὲ ὁμοῦ τοῖς ἵπποις αὐτοῦ καὶ εἰκόνα καὶ τὸν ἡνιόχον. We have also, in 6. 8. 4, Προμάχου δὲ οὐ πόρρω Τιμασίθεος ἀνάκειται γένος Δελφός, Ἀγελάδα μὲν ἔργον τοῦ Ἀργείου, παγκράτιον δὲ δύο μὲν ἐν Ὀλυμπία νίκας, τρεῖς δὲ ἀννρημένους Πυθοῖ. Καὶ αὐτῷ καὶ ἐν πολέμοις ἐστὶν ἔργα τῇ τε πόλμῃ λαμπρὰ καὶ οὐκ ἀποδόντα τῇ εὐτυχίᾳ, πλὴν γε τοῦ τελευταίου· τοῦτο δὲ αὐτῷ θάνατον τὸ ἐχχείρημα ἤνεγκεν. Ἰσαγόρα γάρ τῷ Ἀθηναίῳ, τὴν ἀκρόπολιν τὴν Ἀθηναίων καταλαμβάνοντι ἐπὶ τυραννίδι, μετασχὼν τοῦ ἔργου καὶ ὁ Τιμασίθεος, (ἐγένετο γάρ τῶν ἐγκαταλειφθέντων ἐν τῇ ἀκρόπολει.) θάνατον ζημίαν εἴροτο τοῦ ἀδικήματος παρὰ Ἀθηναίων. The condemnation of Timasitheus and Isagoras by the Athenians, referred to in the latter passage, took place in the 2nd year of Olymp. 68, B. C. 507.; and thus it is plain, that the statue of Timasitheus must have been made by AGELADAS, previously Agatharchus lived at the same time as Æschylus, and while the poet himself superintended the performance of his own tragedies. The correctness of this opinion must be obvious to every one.

[TRANSLATOR.]

to this year, and about the same time, in which he constructed the chariot of Cleosthenes. To the evidence afforded by these two passages, as to the time in which AGEALADAS lived, we must add that of Paus. 6. 14. 5, "Ἀνοχος δὲ ὁ Ἀδαμάτα Ταραντίνος, σταδίου λαβὼν καὶ διαόλου νίκην, ἔστιν Ἀγελάδα τέχνη τοῦ Ἀργείου." In relation to this passage, Heyne properly observes, (*Opusc.* 5. p. 363,) that "Ἀνοχος forms the true name of the victor, whom Africanus erroneously terms Ἀκοχᾶς, and that the triumph of this combatant is to be referred to the 65th Olymp. From these passages of Paus., then, we may infer, that AGEALADAS the Argive exercised his art in Olymp. 65.; and if he was at this time the tutor of PHIDIAS, POLYCLETUS the Sicyonian, and MYRO, he must have been born in Olymp. 60, B. C. 540. These conclusions are, however, apparently invalidated by Pliny, (34. 8. 19,) who refers AGEALADAS, together with POLYCLETUS, PHRADMO, and MYRO, to Olymp. 87, employing in his statement the verb "floreo," "to flourish,"—a term which he frequently uses to intimate, that in the particular Olympiad in question, the artist, of whom he writes, performed some distinguished work, (*Böttiger, Archaeol. Pict.* I. p. 105.) In the case of AGEALADAS, this method of understanding the remark of Pliny, appears peculiarly appropriate. For is not the Olympiad, in which Pliny states that AGEALADAS "flourished," the very same as that in which he is said by the Scholiast on Aristophanes, to have made the celebrated statue of Hercules kept at Melita? But if we view the evidence of Pliny as to the age of AGEALADAS in connection with that of Paus. before adduced, we must conclude that, when the artist made the statue of Hercules, he was 110 years old. The great improbability of this, has led critics to propose different theories for the solution of the difficulty. Some contend, (*Meyer Hist. Art.* 2, 42. *Müller* l. c.) that the statue of Hercules was made before the year named by the Schol., but was not fixed in the temple spoken of, until that year, in which the pestilence spread its ravages through Athens. The second theory is this, that AGEALADAS lived in the period mentioned by Pliny, and that his celebrated works mentioned by Paus., (which seemed to require us to assign to him a far earlier date than that of Pliny,) were not made when the combatants, whose victories they celebrated, obtained their triumphs, but at a later period, and probably at the request of the descendants of the victors. This opinion is defended by *Meyer*, (1, 41.) and by *Siebelis*, (ad Paus. 6. 10. 3, T. 3. p. 40.) The third theory proposed is this, that there were two different statues named AGEALADAS, the one an Argive, the other a Sicyonian, (*Thiersch, de Epoch.* II. Adnot. 7. p. 47.) All these theories have a degree of probability; but I candidly confess that none of them is satisfactory to

my mind, and I must claim the indulgence of the distinguished critics, whom I have mentioned, while I state my objections to their opinions. To begin with the first opinion, supported by Müller,—certainly this writer has acted without authority, in assuming that AGEALADAS lived from Olymp. 68, to Olymp. 83.; for the former date is not sufficiently early to accord with the passages of Paus., nor is the latter sufficiently late to meet the statement of Pliny. Thus though the life of AGEALADAS, according to this theory, would not be extended beyond the common period of human existence, the theory is liable to very serious objections. Besides, there is another passage of Paus., which Thiersch with his usual sagacity has discovered, and has shown to have an important bearing on the decision of this question. We have, (4. 33. 3,) Τὸ δὲ ἀγαλμα τοῦ Διὸς (ἐν Ἰσώμῳ) Ἀγελάδα μὲν ἔστιν ἔργον, ἐπιούσῃ δὲ ἑξαοχῆς τοῖς οἰκήσασιν ἐν Ναυπάκτῳ. Thiersch observes, that the statue of Jupiter here mentioned, was in all probability made after Olymp. 81. 2, B. C. 455, in which year the Athenians allowed the ejected Messenians to occupy Naupactus. (*Diod.* 11. 84.) According to this calculation, then, AGEALADAS must have been 25 years old, when he made this statue of Jupiter, being born, as we have already shown from other passages of Paus., B. C. 540. Müller is scarcely justified in charging the Schol. Aristoph. with error, since it is certain that this annotator derived most of his information from legitimate sources, and since his testimony is expressly confirmed by that of Pliny, who mentions that AGEALADAS flourished in Olymp. 87. Certainly then, this artist exercised his profession in Olymp. 86, and in 87.

We now proceed to the second theory, maintained chiefly by Siebelis, though briefly adverted to and approved by Meyer and Winckelmann. That theory has been stated to be, that AGEALADAS lived in the period mentioned by Pliny, and that his celebrated works noticed by Paus., (which seemed to require us to assign to him a far earlier date than that of Pliny,) were not made when the combatants, whose victories they celebrated, obtained their triumphs, but at a later period, and probably at the request of the descendants of the victors. The only instance, which Winckelmann adduces, of a victor at the public games having a statue erected to his memory many years after his success, is that of one Ebotas, a victor in the 6th Olympiad, dignified with a statue in the 80th; and this instance certainly gives little probability to the theory, in support of which it is urged. Siebelis has brought forward instances more pertinent, and which at first view, appear powerfully to confirm the opinion, which he embraces. It is, however, of importance, to investigate closely the points of difference between the cases, to which he refers, and those which are furnished by the history of AGEALADAS.

The case of Chionis mentioned by Paus., (6. 13. 2,) is not strictly applicable to the question before us; for Paus. speaks not of a *statue*, but only of an inscription carved on a column. Nor can the case of Glaucus, (6. 10. 1,) and that of Hiero, (6. 12. 1, 8. 42. 4,) which Siebelis adduces, be considered to be in point; for these persons died very soon after their victories at the public games, and their sons immediately erected monuments to their fame. Nothing of this kind, however, is stated respecting those, whose fame was perpetuated by the statues made by AGELADAS. And it cannot but appear surprising, that the monuments erected to Cleosthenes, Timasitheus, and Anochus, all of whom conquered at the public games, about Olymp. 65, should not have been made by AGELADAS, until twenty or thirty years after, which we must suppose to have been the case, if we are to be guided in our decisions respecting the age of this artist, by the authority of Pliny.

The third theory, first advanced by Thiersch, and defended by him with eminent ability, is, that there were two artists of the name AGELADAS, the one an Argive, the other a Sicyonian. This opinion he rests chiefly on the time, in which Cleosthenes obtained his victory, and on a passage of Paus. (5. 24. 1,) in which all MSS. and editions have, Ἀσκάρου τέχνη διδασκέντος παρὰ τῷ Σικωνίῳ. The name of the artist, here adverted to as a Sicyonian, has been unfortunately omitted by transcribers; and we have only to wish for some other copy of Paus., which may supply the innumerable defects, which are even to the present day, to be found in the writings of the author. Amasæus appeared to improve the passage before us, when in his Translation, made from a collation of better copies of Paus., than had been previously used, he rendered the words, *Fuit hoc Ascarī Thebani opus, quem docuit Ageladas Sicyonius*, "This was a production of Ascarus the Theban, instructed by Ageladas the Sicyonian." Some learned men disapprove of the addition of the name of AGELADAS, inasmuch as this artist is in other passages mentioned by Paus. as an Argive; and Kuhnus, with the approval of Clavier and Nibby, proposes to insert ΚΛΕΩΝΙ before Σικωνίῳ, whilst Coray proposes to alter the accentuation to παρὰ τῷ, thus making the expression equivalent to παρὰ τινι,—a conjecture which to me appears peculiarly unfortunate. Thiersch adopts a far different view: he receives the rendering of Amasæus, as supported by MSS., and contends that there were two artists of the name AGELADAS,—the elder, an inhabitant of Argos, tutor of PHIDIAS, and who made the chariot of Cleosthenes; the younger, a Sicyonian, mentioned by Pliny, but without an express intimation of his country, who was the tutor of ASCARUS, and made the statue of Jupiter kept at Naupactus, and that of Hercules placed in a temple of Melita. He considers also, that the two

artists were confounded, through inadvertence, by the Schol. Aristoph., and by Tzetzes. All this seems plausible; but more extended inquiry will show us the propriety of the remark of Böttiger. (*Amalthæa*, Vol. 3. *Praef.* p. 25,) that we should not have recourse to the expedient of supposing two artists of one name, in order to relieve the difficulties of Classical authors, without the greatest caution. Thiersch evidently passed over in haste the words, which immediately follow those, on which he builds his theory:—Τοῦτο δὲ ἐστὶν Ἀσκάρου τέχνη Θηβαίου, διδασκέντος παρὰ τῷ Σικωνίῳ, καὶ Θεσσαλῶν φασὶν εἶναι, ὅτε Φωκεῦντι εἰς πόλεμον οὗτοι κατέστησαν· καὶ ἐστὶν ἀπὸ Φωκῶν αὐτοῖς τὸ ἀνάστημα. Οὐκ ἂν οὖν ὁ ἱερὸς καλούμενος εἴη πόλεμος, ὃν δὲ πρότερον ἔτι ἐπολέμησαν πρὶν ἢ Μήδους καὶ βασιλέα ἐπὶ τὴν Ἑλλάδα διαβῆναι. (See also Paus. 10. 1. 2, where the same remarks in substance, are made.) A careful examination of this passage must entirely overthrow the opinion of Thiersch. We are all told in it, that the statue of Jupiter made by ASCARUS, was taken from the Phocians by the Thessalians, in a war between the two states, and which preceded the attack on Greece by the sovereign of the Medes. The date of *this* war between the Phocians and Thessalians we know not; but there would be no inconsistency in maintaining that it preceded the expedition of *Darius* against Greece, (in Olymp. 72. 2, B. C. 490,) for the passage of Paus. admits this interpretation. But we contract the argument within narrower limits, and concede that by the word βασιλέα Paus. means *Xerxes*, and that the war between the Phocians and Thessalians here noticed, may be fixed as late as Olymp. 84, B. C. 484. One point is certain, that the war between these states, which almost immediately preceded the expedition of Xerxes against Greece, (*Herod.* 8. 27,) was not the same as that mentioned by Paus., though confounded with it by Meyer, (*Hist. Art.* 2, 42. ;) for in the former the Phocians were victorious, but in that noticed by Paus., the Thessalians prevailed. That wars very frequently occurred between these tribes, accords with the statement of Herodotus,—that they always regarded each other with feelings of animosity. Now as Paus. states that the Thessalians took away among their spoil, the statue of Jupiter made by ASCARUS, if we receive the reading of Amasæus, which makes AGELADAS, a Sicyonian, the instructor of ASCARUS, we must place the age of this AGELADAS about Olymp. 66. That theory, however, which Thiersch adopts, makes AGELADAS of ARGOS to have lived about this time, and refers AGELADAS the Sicyonian to a later period. Thus is the opinion of Thiersch inconsistent with that passage of Paus., on which he rests its proof. Perhaps it may be replied, that the theory has only to be slightly modified, to render it consistent;—that the elder AGELADAS

was the Sicyonian, and the younger the Argive. Nothing, however, is gained by this change. Whatever we may conjecture, it remains certain that AGELADAS of *Argos* was the instructor of PHIDIAS, who in Olymp. 83, obtained the highest reputation, and that this AGELADAS made the statue of Hercules at Melita: so that if the theory of Thiersch is to be modified until it can be held consistently, we must assume that there were *three* persons named AGELADAS,—the first a Sicyonian, instructor of ASCARUS, and this AGELADAS we may allow to have made the chariot of Cleosthenes,—the second an Argive, instructor of Phidias,—and the third an Argive, (Schol. Aristoph.) who flourished from Olymp. 81, to Olymp. 88. Now certainly it is far preferable to discard the reading of the passage of Paus. before quoted, which

Amaseus proposes, and to consider that the introduction of the term Ἀγελάδα into the text is purely *conjectural*, and cannot, therefore, be received as the foundation of certain arguments. If I may be allowed to advance an opinion respecting the true reading of this difficult passage, I would suggest that Paus. wrote *ἑδ' ἀχθέντος παρὰ Κανάχῳ τῷ Σικωνίῳ*, referring to the elder CANACHUS, who will be afterwards noticed. This conjecture, I have since found, occurred to Heyne as probable, (*Opusc. Acad. P. v. p. 368.*)

Having now examined the several opinions advanced by philologists on the question before us, I will subjoin a short chronological table, which will present to the reader in one view, the leading facts mentioned respecting AGELADAS and the dates to be assigned to them:—

Age of AGELADAS.	Olymp.	B. C.	Facts connected with the Life of AGELADAS.
1.	60.	540.	AGELADAS born.—That this was the time of his birth, may be inferred from the circumstances which follow.
20.	65.	520.	ANOCHEUS is a victor at the public games; AGELADAS celebrates his victory by a statue.
24.	66.	516.	CLEOSTHENES is victorious, (Paus. 6. 10. 3.;) AGELADAS forms a chariot in honor of him.
33.	68. 2.	507.	TIMASITHEUS put to death at Athens, together with ISAGORAS; a statue of the former, who had conquered five times at the public games, was made by AGELADAS, and placed at Olympia, probably about the time of his being put to death.
85.	81. 2.	455.	The Athenians allow the ejected Messenians to occupy Naupactus; soon after AGELADAS makes for them a statue of Jupiter, which was placed in the citadel of Ithoma. (Paus. 4. 33. 3.)
110.	87. 3.	430.	The plague at ATHENS; AGELADAS makes the statue of Hercules, the Averter of Evil, which was placed in Melita, (Schol. Aristoph. <i>Ran.</i> 504, Tzetzes.) Pliny says that at this time AGELADAS flourished.

In this table all the circumstances mentioned respecting AGELADAS, are clearly exhibited; but if I am required to advance an opinion of my own, as to the method of reconciling the statements of Paus. and Pliny, I would say, that the most diligent inquiry has convinced me, that there were two artists named AGELADAS, not indeed as Thiersch supposes, the one of *Argos*, the other of *Sicyo*, but both of *Argos*. The elder, so often adverted to by Paus., instructed PHIDIAS, POLYCLETUS the Sicyonian, and MYRO, and was also the contemporary of HEGIAS and ONATAS, as Paus. states in a passage not yet adduced:—*Ἡ δὲ ἡλικία τοῦ Ὀνατᾶ κατὰ τὸν Ἀθηναῖον Ἡγίαν, καὶ Ἀγελάδαν συμβαίνει τὸν Ἀργεῖον.* (8. 42. 4.) On this last point it will suffice to observe, that ONATAS obtained the highest point of reputation, in Olymp. 73. 2, the year in which Hiero of Syracuse died; and at this time, AGELADAS would be about 73, and may be very consistently supposed to have been engaged in the instruction of the three artists before mentioned. The younger AGELADAS, probably a nephew of the former, who is assigned by Pliny to Olymp. 87, made the statue of Jupiter kept at Naupactus; and we may consider, that the Schol. Aristoph., who had simply read that AGELADAS made a statue of Hercules the Averter of Evil, not being sufficiently attentive to dates, ascribed this production erroneously to the elder AGELADAS, tutor of PHIDIAS,—and

that in this mistake he was followed by Tzetzes. I can easily conceive, also, that Pliny, when he referred AGELADAS to Olymp. 87, thought of the elder AGELADAS, though his words distinctly imply that this AGELADAS flourished after PHIDIAS. But whatever may be thought on this point, it appears certain that AGELADAS, instructor of PHIDIAS, attained the height of his renown about Olymp. 70.

The length of this discussion respecting the time, in which AGELADAS lived,—a discussion which bears on the history of several other artists,—compels us to be concise in enumerating the productions assigned to him by ancient writers. The most important indeed, have been repeatedly referred to, in the preceding observations; but the following additional works must be mentioned.

1. A brazen statue of Jupiter as a young man, and one of Hercules yet beardless, kept by the Ægeans, *Paus. 7. 24. 2.* *Ἔστι δὲ καὶ ἄλλα Διγμύειν ἀγάλματα χαλκοῦ πεποιημένα, Ζεὺς τε ἡλικίαν παῖς, καὶ Ἡρακλῆς, οὐδὲ οὗτος ἔχων πω γένηται, Ἀγελάδα τέχνη τοῦ Ἀργεῖου.*

2. Brazen statues of horses, and female warriors, presented by the Tarentines and Mesapians, to the oracle at Delphi, *Paus. 10. 10. 3.* *Ταραντῖνων δὲ οἱ ἵπποι οἱ χαλκοῖ καὶ αἰχμάλωτοι γυναικες ἀπὸ Μεσαπίων εἰσίν, ὁμόρων τῇ Ταραντῖνων βαρβάρων, Ἀγελάδα δὲ ἔργα τῶν Ἀργεῖον.*

3. Antipater, in his *Antholog.* 4. 12.

Nr. 220, (*Append. Anth. Palat.* P. 2. p. 692.) mentions a *Muse* formed by this artist:—

Τρίζυγες αἱ Μοῦσαι τᾷδ' ἔσταμεν· ἅ μία
 Λωτοῦς,
 Ἄ δὲ φέρει παλάμαις βάρβιτον, ἅ δὲ
 χέλυιν.
 Ἄ μὲν Ἀριστοκλῆος ἔχει χέλυιν, ἅ δ'
 Ἀγελάδα
 Βάρβιτον· ἅ Καναχᾷ δ' ὕμνοπόλουρος
 δόνακας.
 Ἄλλ' ἅ μὲν κράνταιρα τόνου πέλει· ἅ δὲ
 μελωδὸς
 Χρῶματος· ἅ δὲ σοφᾶς εὐρέτις ἁρμονίας.

It is the conjecture of Winckelmann, that this *Muse* of AGE-LADAS was the model of the statue kept formerly in the Barberini-Palace, (*Opp.* T. 6. P. 1. p. 26, 28.) On this subject, however, it is unnecessary to enter.

AGESANDER, sculptor, born in the island of Rhodes, celebrated for the statue of *Laocœo*, which he made in connection with POLYDORUS and ATHENODORUS. It is to be regretted, that Pliny, who often mentions with accuracy the period, in which artists far less distinguished lived, has not distinctly stated the age of these three; and this silence of Pliny has opened the way to a great difference of opinion on the point, among the learned. *Winckelmann*, (*Opp.* P. 7. p. 189.) assigns the production of AGESANDER to the age of Lysippus; *Meyer* conjectures, (ad *Winckelmann.* *Opp.* T. 6. P. 2. p. 204, *Hist. Art.* T. 1. p. 208,) that the three artists adverted to, flourished soon after the death of Alexander the Great; but *Lessing*, who is followed by *Thiersch*, (*Epoch.* 3. Adnot. p. 110.) has discovered, with great penetration, that they lived during the reign of the Emperor Titus. The passage, from which he deduces this opinion, is Pliny 36. 5. 4. "Nec multo plurimum fama est, quorundam claritati in operibus eximisi obstante numero artificum, quoniam nec unus occupat gloriam, nec plures pariter nuncupari possunt, sicut in *Laocœonte*, qui est in Titi Imperatoris domo, opus omnibus et picturae et statuarum artis præponendum. Ex uno lapide eum et liberos draconumque mirabiles nexus de consilii sententia fecere summi artifices, Agesander, et Polydorus, et Athenodorus, Rhodii. Similiter Palatinas domos Caesarum replevere probatissimis signis Craterus cum Pythodoro, Polydectes cum Hermolao, Pythodorus alius cum Artemone, et singularis Aphrodisius Tral-lianus." Now it is very evident, that Pliny here designed to state, that AGESANDER, POLYDORUS, and ATHENODORUS, made the statue of *Laocœo* for the Emperor Titus, just as CRATERUS, together with PYTHODORUS, and the other artists named, adorned with statues the palaces of the Caesars; and this statement implies that they flourished in his reign. We see from this passage, how conclusive evidence as to the history of the arts, may be deduced from the writings of ancient authors, even

when they do not seem immediately to suggest these inferences; and we see too, how cautiously they should proceed, who bestow greater attention on the style of Classical works, than on the clear information which they contain. The true force of the term "*similiter*," in the above sentence, throws considerable light on the history of the arts in Greece during later periods; and there is another passage of Pliny 36. 5. 4, which deserves to be noticed as powerfully confirming the views of Lessing. We learn from it, that as CRATERUS and POLYDORUS adorned the palaces of the late Caesars, so PASITELES, by the command of Augustus, beautified with statues the temple of Juno within the Porch of Octavia. In conclusion we must not omit to mention a Greek Inscr., copied first by Winckelmann, (*Opp.* T. 6. P. 2. p. 207,) afterwards with greater accuracy, by Marini, (*Inscrizione Antiche Delle Ville Albani.* Roma 1785. *Class.* 5. n. 156.):—

ΑΘΑΝΟΔΩΡΟΣ ΑΓΗΣΑ ...
 ΠΟΔΙΟΣ ΕΠΟΙΗΣΕ.

From this we learn, that ATHENODORUS was the son of AGESANDER, and was therefore without doubt his pupil: nor is it inconsistent to suppose that POLYDORUS, if not another son of AGESANDER, was at the least instructed by him.

AGLAOPHO, painter in the island of Thasus, (*Simonides ap. Paus.* 10. 24,) father and instructor of POLYGNOTUS, (*Suidas et Photius v. Πολύγνωτος*,—νῖος καὶ μαθητὴς Ἀγλαοφώντος,) had another son named ARISTOPHO, whom also he educated as a painter. We learn both these facts from the subjoined passages:—*Plato Gorg.* 1. p. 448. Εἰ δὲ γε ὥσπερ Ἀριστοφῶν ὁ Ἀγλαοφώντος ἢ ὁ ἀδελφὸς αὐτοῦ, [*Schol.* 101. Ruhnke. οὗτος Πολύγνωτος ἐκαλεῖτο, οὗ ἐν Δελφοῖς ἡ θανμαστὴ γραφή,] ἐμπειρος ἦν τέχνης, τίνα ἂν αὐτὸν οὐδῶς ἐκαλοῦμεν; *Dio Chrys.* 55. p. 558. Πολύγνωτος ὁ ζωγράφος καὶ ὁ ἀδελφός, ἄμφω [μαθηταί] τοῦ πατρὸς Ἀγλαοφώντος. The question of the time, in which this artist flourished, must now come before us. Pliny states, 35. 9. 36, that AGLAOPHO lived at the same time as EVENOR, father of PARRHASIUS; but a little before, 35. 9. 35, he mentions that POLYGNOTUS became eminent before Olymp. 90.; and if we understand Pliny to refer in the passage first mentioned, to the same AGLAOPHO, who was the father of POLYGNOTUS, there is an obvious inconsistency in his mentioning the son previously to the father. A passage of *Cicero*, (*de Orat.* 3. 7,) in which we read "Xeuixidem, Aglaophontem, Apellem," can scarcely be viewed as intimating the period, in which these artists respectively flourished; for Cicero, in another place, mentions MYRO before POLYCLETUS, and it is thus evident, that he had no respect, in the arrangement of the names of artists, to the order of time. This, however, cannot be maintained re-

specting the subjoined passage of Quintilian, which is analogous to that of Pliny:—"Primi quorum quidem opera non vetustatis modo gratia visenda sint, clari pictores fuisse dicuntur Polygnotus, atque Aglaopho, quorum simplex color tam sui studiosos adhuc habet, ut illa prope rudia ac velut futurae mox artis primordia maximis, qui post eos exstiterunt, auctoribus præferantur, proprio quodam intelligendi, (ut mea fert opinio,) ambitu." That one AGLAOPHO lived in Olymp. 90, as Pliny affirms, is supported by a writer quoted by Athen. 543. Ἀφικόμενος δ' Ἀθήνησιν ἐξ Ὀλυμπίας (Ἀλκιβιάδης,) δύο πίνακας ἀνέθηκεν Ἀγλαοφώντος γραφήν· ὃν ὁ μὲν εἶχεν Ὀλυμπία καὶ Πυθιάδα στεφανοῦσας αὐτὸν, ἐν δὲ Σατέρᾳ Νεμέα ἦν καθήμενὴ καὶ ἐπὶ τῶν γονάτων αὐτῆς Ἀλκιβιάδης καλλίων φαινομένων τῶν γυναικῶν προσώπων. Plutarch, (*Alcib.* 16.) when referring to the transaction just described, mentions ARISTOPHO instead of AGLAOPHO: Ἀριστοφώντος Νεμέαν γράψαντος ἐν ταῖς ἀγκάλαις αὐτῆς καθήμενον Ἀλκιβιάδην ἔχονσαν ἰδεῶντο καὶ συνέτρεχον χαίροντες. Now as Alcibiades could not have conquered at the public games, long before Olymp. 91. (*Corsini, Diss. Agonist.* 162,) I suspect that Pliny has fixed the age of that AGLAOPHO, of whom he speaks, in that Olymp., in which he executed the two paintings mentioned by Athen., and which appear to be his most celebrated productions. That Plutarch mentions ARISTOPHO as the author of the second of these paintings, is probably to be accounted for on the hypothesis, that he knew only that AGLAOPHO, who was the father of POLYGNOTUS, who, he must have been assured, could not have lived to the age of Alcibiades, or on this other hypothesis, that ARISTOPHO, brother of POLYGNOTUS, assisted in painting his own son AGLAOPHO, so that some ascribe the production to the one, and some to the other. The views, which I embrace, are in short, those of Böttiger, that there were two artists named AGLAOPHO, the elder who was the father of POLYGNOTUS, and lived about Olymp. 70, and the younger, who in Olymp. 90, celebrated by his productions the victories of Alcibiades. Meyer seems to err in supposing, (*Hist. Art. Gr.* 1. 55, &c.) that the younger AGLAOPHO, was a son of the elder, and was the same person, who by other writers is termed ARISTOPHO; and the opinion of Böttiger is much more consistent, that the younger ARISTOPHO was a grandson of the elder, because the evidence is so express, that the elder had the two sons POLYGNOTUS and ARISTOPHO, and because among the Greeks, it was common for a grandson to have the name of his grandfather, but very unusual for a son to take that of his father. The genealogy, then, appears to be this:—AGLAOPHO; his sons POLYGNOTUS and ARISTOPHO; the son of ARISTOPHO,—AGLAOPHO.

There are two paintings, not yet adverted

to, ascribed to the one or the other of these artists. The former is that of a horse, (ἵππος γραφεὶς κάλλιστα, *Ælian Hist. Anim. Epilog.* p. 972. Gron.;) the latter is a representation of Victory as having wings, mentioned by the Schol. Aristoph. *Av.* 573, —Νεωτερικὸν τὸ τὴν Νίκην καὶ τὸν Ἑρωτα ἐπτερωσθαι. Ἀρχέννους γάρ φησι καὶ τὸν Βουπάλου καὶ Ἀθήνιδος πατέρα, οἱ δὲ Ἀγλαοφῶντα τὸν θάσιον ζωγράφον πτηνὴν ἐργάσασθαι τὴν Νίκην, ὡς οἱ περὶ Καρύστιον τὸν Περγαμηνὸν φασιν. In relation to this passage, we may observe, that the name of some author, and the terms τὸν Χῖον have been lost after γάρ φησι, as is evident from the remaining part of the sentence. Probably we may supply Ἴων, for it is certain, that an author of this name, wrote a History of the Island of Chios in prose, (*Paus.* 7. 4. 6. *Bentl. Opusc. Phil.* 506. Lips.;) and if this conjecture is admitted, we may thus rectify the words of the Schol., Ἀρχέννου γάρ φησι Ἴων τὸν Χῖον καὶ τὸν Βουπάλου, κ. τ. λ. The reason of the substitution of Ἀρχέννου for Ἀρχέννους will be explained in the article *ΛΥΘΗΡΜΕΣ*. I will not maintain with pertinacity my conjecture, that *Io* was the historian adverted to; and if any philologist should suggest any other historian, as *Carystius* of Pergamos, I shall not oppose his views.

AGNAPTUS, architect born in Elis, age uncertain, built a porch in Altis, the sacred grove of Olympia, and from him the porch was named *Eleus*. (*Paus.* 5. 15. 4, 6. 20. 7.)

AGORACRITUS, statuary and sculptor, born in the island of Paros, (*Pliny*, 36. 5. 4.) one of the pupils of PHIDIAS, by whom he was ardently loved, (*Paus.* 9. 34. 1.;) four performances mentioned by ancient writers. Two of them, a statue of *Minerva*, and one of *Jupiter*,—are noticed in the following passage of *Paus.* Ἐν δὲ τῷ ναῷ (τῆς Ἰωνίας Ἀθηνᾶς,) χαλκοῦ πεποιημένα Ἀθηνᾶς Ἰωνίας καὶ Διὸς ἐστὶν ἀγαλματα· τέχνην δὲ Ἀγορακρίτου, μαθητοῦ δὲ καὶ ἐρωμένου Φειδίου. The third, doubtless a statue of the goddess *Cybele*, is thus adverted to by *Pliny*, 36. 1. 1. "Est et in Matris Magnæ delubro in eadem civitate (*Athenis*) Agoracriti opus." The fourth statue, however, that of the goddess *Nemes* kept at Rhamnus, obtained for him the highest reputation; but respecting this statue many inconsistent statements have been made. Among the moderns, it has been largely noticed by *Winckelmann*, (*Opp.* 6. p. 42.) his expositors, (*T. 6. P. 2. p. 60.*) *Herder*, *Zerstreute Blätter*, (*P. 2. p. 221-231.*) *Böttiger*, (*Andeutungen* p. 110.) *Zoëga*, (*Abhandlungen*, p. 60.) *Welcker*, (*ibid.* 417.) and *Meyer*, (*Hist. Art. P. 1. p. 85. P. 2. p. 83-86.*) We shall adduce in the first place, the remarks of ancient writers in relation to this statue, and then advance those opinions, which appear most consistent, without entering into an examination of the theories advocated by the several antiquaries referred to, because such an examination would far exceed the

limits of this article. Pliny says, (36. 5. 4.) "Phidiæ discipulus fuit Agoracritus Parius, et ætate gratus. Itaque e suis operibus pleraque nomini ejus donasse fertur. Certavere autem inter se ambo discipuli (*Agor. et Alcamenes,*) Venere facienda, vicitque Alcamenes non opere, sed civitatis suffragiis contra peregrinum suo faventis. Quare Agoracritus ea lege signum suum vendidisse traditur, ne Athenis esset, et appellasse Nemesin. Id positum est Rhamnunte pago Atticae, quod M. Varro omnibus signis prætulit." Paus. (1. 33. 2.) gives an entirely different statement; for without mentioning AGORACRITUS, he says, that the *Nemesis Rhamnusia* was the work of PHIDIAS, and then adds, what appears to be fabulous, that this statue was formed of Parian marble, which the Persians, in their first expedition against Greece, brought into Attica for the purpose of erecting a trophy. The former part of this statement of Paus., is confirmed by Pompon. Mela 2. 3. 6. Strabo, (9. p. 396,) differs from both Pliny and Paus.; for he asserts that the celebrated *Nemesis Rhamnusia* was ascribed to both AGORACRITUS and DIODOTUS, (the latter of whom is not mentioned in any other passage,) and that it was not at all inferior to the works of PHIDIAS. Lastly, Tzetzes (*Chil.* 7. 154,) and the lexicographers Suidas and Photius, who seem to have been partly influenced by the statement of Pliny, maintain that the statue was the work of PHIDIAS, but was presented by him to AGORACRITUS, as his dearest favorite. Perhaps there is no other ancient statue respecting which the assertions of authors are so vague and contradictory; and I almost despair, that any theory can be advanced on the subject, which shall afford universal satisfaction, and most cheerfully will I allow any one to propose opinions in opposition to those, which I am about to state. Every thing, indeed, which can be brought forward on this question, must rest on conjecture. In the first place, then, we must discard the statement of the statue being formed of the marble brought by the Persians; for they, who support it, confound the notions, which prevailed in the early and the late times of Greece, respecting the Goddess Nemesis. We must discard, also, as it appears to me, the narrative respecting the contest between the artists being determined by the Athenian people; for the idea, that an assembled multitude should have to decide on the comparative merit of two statues, could only have been introduced by Scholiasts and writers of Epigrams. It is probable that it may have originated in the very name of AGORACRITUS, (*ἐν ἀγορᾷ κριτὸς*;) but this is mere conjecture, and no stress can be laid on it. When these particulars, however, are rejected, there remain others, which cannot be so easily pronounced fabulous. For instance, it appears certain that AGORACRITUS made a statue of *Venus*, and mortified to find it deemed inferior to that of ALCAMENES, made some slight alteration

in it, and sold it to the people of Rhamnus. Many learned men, indeed, have doubted whether a statue of *Venus* could be modified so as to represent *Nemesis*; and they have hence inferred, that this part of the narrative of Pliny is fictitious; but in adopting this conclusion, they seem to have acted inconsiderately. For they have supposed, that the *Nemesis Rhamnusia* was similar to the statues, which now remain, having the arm half-raised, so as to form an angle, and the robe partly withdrawn from the breast so as to expose it to view; but this opinion has been by some successfully called in question. They have, however, committed a still more serious error, in not attending to the difference between the statues of *Venus* formed in different ages. It would indeed be absurd to suppose, that the *Venus* of PRAXITELES, of which the *Venus de Medici* is commonly supposed to be a copy, could be transformed into *Nemesis*. But who is not aware, that in the earlier times of Greece, the statues of all Gods and Goddesses were very similar, and that Goddesses in particular were at the first, far less distinguished by the difference of their persons, than by their different external appendages? Thus the *Venus* of AGORACRITUS must have been exhibited with a certain peculiar dress, which would strike the beholders; and as there was not a marked difference between the faces of the two Goddesses, the artist had only to alter the dress and the other external appendages, according to the ancient mythology. These appendages Paus. accurately describes in the passage referred to, but without explaining their mystical meaning, so that it is impossible to ascertain the reference of many of them. We know also, from many vestiges left on statues still extant, that ancient marble-statues were frequently adorned with gold and silver bracelets, ear-rings, garlands, goblets, and similar ornaments; so that AGORACRITUS, in transforming his *Venus* into *Nemesis*, had only to change the golden decorations. We cannot discover why the figures of *Æthiopians* were carved on the cup or vial added to this statue, unless indeed we adopt the opinion of those, who consider this circumstance to have been derived from the epithet *ἀνύμωρος*, given by Homer to this people. (Compare *Diod.* 3. 2. p. 195. *Dind.*) In a similar manner we can suppose the pedestal of the statue to have been varied. In regard to the author of this statue, we should not, I conceive, take from AGORACRITUS all the praise ascribed to him, even if we allow that he was assisted by PHIDIAS. For the testimonies of Strabo and Pliny certainly counterbalance those of Paus. and Mela; and Strabo, in particular, is universally acknowledged to be among the most reputable of the Greek writers, in regard to the truth and accuracy of his statements. And it is very credible, that the Rhamnusians were more disposed to attribute this celebrated statue of *Nemesis* to PHIDIAS, than

to one of his pupils,—a consideration which may account for the fact, that Paus., who had actually seen the statue, does not even mention the name of AGORACRITUS.

ALCAMENES, statuary and sculptor, born at Athens, (Pliny 36. 5. 4.) and in that part of the city, which was termed *Λίμναι*. This last particular is inferred from a work of Suidas, *Ἀλκαμένης, ὄνομα κύριον, ὁ Λήμνιος*. The term *Λήμνιος* appears to be an error of transcription; and Isaac Vossius has proposed the substitution of *Λίμνιος*,—a conjecture which we shall find to derive support from the incidental inferences suggested by other passages. Respecting that part of the city of Athens termed *Λίμναι*, see *Odofr. Müller in Encycl. Ersch. et Gruber. P. 6. p. 238*, ALCAMENES flourished according to Pliny 34. 8. 19, in Olymp. 83; and this statement is confirmed by the testimony of Paus. (8. 9. 1.) that PRAXITELES lived in the third age after ALCAMENES. Now as Pliny assigns PRAXITELES to Olymp. 104, a period of 84 years is thus found to intervene between the two artists; and this calculation is, in all its bearings, consistent and satisfactory. ALCAMENES was a pupil of PHIDIAS, (Pliny 34. 8. 19.) and his reputation as an artist almost equalled that of his master, (Paus. 5. 10. 2.) The period, to which his life was protracted, is evident from Paus. 9. 11. 4,—a passage rightly adduced by Meyer, (*Hist. Art. P. 1. p. 85.*) as throwing considerable light on the time in which he flourished: *Θρασύβουλος δὲ ὁ Λύκων, καὶ Ἀθηναίων οἱ σὺν αὐτῷ τυραννίδα τῶν τριάκοντα καταλύσαντες (ὀρμηθεῖσι γὰρ σφισιν ἐκ Θηβῶν ἐγένετο ἡ κάθοδος), Ἀθηναῖν καὶ Ἑρακλῆα κολοσσοῦ ἐπὶ λίθου τύπον τοῦ Πεντέλῃσιν, ἔργα δὲ Ἀλκαμένους, ἀνέδειξαν ἐς τὸ ῥάκλειον*. Now as the victory of Thrasybulus, here referred to by Paus., by which Athens was liberated from the tyranny of the *Thirty*, was obtained Olymp. 94. 2, it is evident that ALCAMENES must have lived to Olymp. 95, at which period we may suppose him to have attained his seventieth year, if we place his birth in Olymp. 77. These calculations accord with the time, in which PHIDIAS is known to have been engaged in teaching his art; and with the statement of Pliny as to the age of ALCAMENES.

By ancient writers, this artist is compared to PHIDIAS and POLYCLETUS, who are allowed to have attained the highest eminence, (*Quintil. 12. 10, Dionys. H. de Demosth. Acum. P. 6. p. 1108. ed. R.*) The most celebrated of his productions was his statue of *Venus*, termed *Κῆποι*. *Lucian, Imag. 4. p. 462*, *Τὸ κάλλιστον τῶν Ἀλκαμένους πλασμάτων*. *Paus. 1. 19. 2*. *Τὸ δὲ ἄγαλμα τῆς Ἀφροδίτης ἐν τοῖς Κήποις ἔργον ἐστὶν Ἀλκαμένους, καὶ τῶν Ἀθηνησιν ἐν λόγους ἄξιον*. This statue is said to have received its last polish from the hand of PHIDIAS himself. The most remarkable and beautiful features, which it presented, are noticed by Lucian,

Τὰ μῆλα καὶ ὅσα τῆς ὀψεως ἀντωπᾶ, παρ' Ἀλκαμένους καὶ τῆς ἐν Κήποις λήφεται· καὶ προσέτι χειρῶν ἄκρα καὶ καρπῶν τὸ εὐρυθμον καὶ δακτύλιον τὸ εὐάγωνον, ἐς λεπτὸν ἀπολήγον. (*Imag. 6. P. 2. p. 464. R.*) Whether this was the statue of *Venus*, by which Alcamenes obtained his victory over AGORACRITUS, cannot be determined with certainty from the words of Pliny:—“*Certavere inter se ambo discipuli Venere faciendi, vicitque Alcamenes non opere, sed civitatis suffragiis.*” If we suppose it to have been the same, we have this difficulty, that all ancient writers pronounce the *Venus ἐν Κήποις* of ALCAMENES, one of the highest productions of the art, whilst Pliny contends that the artist was indebted for his success, not to the superiority of his performance, but to the spirit of party, which influenced the umpires.

The remaining works of this artist, noticed by ancient writers, are the following:—

2. A statue of *Bacchus* made of ivory and gold, and placed in a very ancient temple near the theatre. (*Paus. 1. 20. 2.*) That district of Athens, which Paus. in this passage terms *περίβολος*, is shewn by Odofr. Müller to be the same as that styled in other passages *Ληναῖος*. Now as this *Ληναῖος* formed a part of the “*Limnæ*,” in which ALCAMENES appears to have been born, it is probable that the artist wished to ennoble by one of his productions the place of his nativity, just as Sophocles has distinguished *Colonus* by one of his celebrated Tragedies. To this statue we should, in all probability, apply the words of Harpocratio, *Τόπος ἐστὶν ἐν Ἀθήναις Λίμναι, ἐν ᾧ οὐ τιμώμενος Διόνυσος*, and all that is related respecting it, seems to confirm the statement advanced at the commencement of this article, as to the birth-place of ALCAMENES.

3. A statue of *Mars*, placed in the temple of this God at Athens, (*Paus. 1. 8. 5.*)

4. A statue of *Vulcan*, noticed by *Cicero* and *Valerius Max.* The former says, (*N. D. 1. 30.*) “*Athenis laudamus Vulcanum eum, quem fecit Alcamenes, in quo stante in utroque vestigio atque vestito leviter apparet claudicationis non deformis.*” The latter writes, (8. 11. 3.) “*Tenet visentes Athenas Vulcanus Alcamenis manibus fabricatus. Præter cetera enim perfectissimæ artis in eo præcurrentia indicia etiam illud mirantur, quod stat dissimulatæ claudicationis sub veste leviter vestigium repræsentans, ut non tanquam exprobratum vitium, ita tamen certam propriamque dei notam decore significans.*”

5. A statue of *Æsculapius*, fixed at Mantinea, (*Paus. 8. 9. 1.*)

6. Colossal figures of *Minerva* and *Hercules*, mentioned by *Paus.*, in a passage already quoted, (9. 11. 4.)

7. Another statue of *Minerva*, which he made in an unsuccessful competition with his master PHIDIAS. *Tzetzes, (Chil. 8. 193.)* assigns as the reason of his failure, that he was inattentive to the circumstance, that statues have a different effect when

placed erect, to what they have, when they lie on the ground. This statement, however, appears to be one of the many inconsistencies, which this weak writer has admitted; for it is not credible, that **ALCAMENES**, instructed by *Phidias* himself, should have been so ignorant of his art, as not to understand a circumstance, which the experience of every day must have forced on his mind.

8. A statue of *Hecate*, placed in the Acropolis of Athens; **ALCAMENES** first represented this Goddess as having a *triple* body.

9. A representation of the battle of the *Centaurus* and *Lapithæ*, fixed in the temple of Jupiter at Olympia. Some parts of this performance are highly described by *Paus.* 5. 10. 2.

10. A statue of *Procne*, in the Citadel of Athens. *Paus.* 1. 24. 3. Πρόκνην δὲ τὰ ἐς τὸν παῖδα βεβουλεμένην αὐτὴν τε καὶ τὸν Ἴκκον ἀνέθηκεν Ἀλκαμένης.

11. Another performance of this artist is mentioned in *Pliny* 34. 8. 19, "Fecit et æreum pentathlon, qui vocatur Encrinomenos." The last work of this quotation is erroneously explained by *Harduin*, as meaning *ceteris prælatus*, "preferred to others." The work of **ALCAMENES**, to which *Pliny* refers, appears to have been the statue of a combatant, who had conquered in the five exercises; and this statue seems to have been approved by the presidents of the Public Games, as exhibiting both an athletic vigor of body, and the exultation of victory.

In addition to the above works, two others have been commonly attributed to this artist, but without sufficient authority. The former is a statue of *Junio*; but the ascription of this to **ALCAMENES**, is shewn by *Siebelis*, (*P.* 1. p. 7,) to have originated in a misapprehension of *Paus.* 1. 1. 4. The latter is a statue of *Cupid*, placed at *Thespia*; but the *Schol.* on *Lucian*, who mentions it, has erroneously attributed it to **ALCAMENES**, instead of **PRAXITELES**. His words, as quoted by *Junius*, in his "*Catalogus Artificum*," are Ὁ Ἑλικῶν ὄρος ἐστὶ Βοιώτιον, οὗ πρὸς τοὺς πρόποδας Θεσπιαὶ πόλις κατῴκηται, ἐν ᾗ ὁ Ἔρως, ὃν Ἀλκαμένης ἐξείργασται θανυμάσιόν τι ἔργον εἶδεν.

ALCAMENES II. A person of this name is introduced to our notice, in an Inscription found on some Roman embossed work, described by *Zoega*, (*Bassirilievi Antichi di Roma* tav. 23.)

Q. Lollius. Alcamenes
Dec. Et Duumvir.

The conjectures of the literati respecting this very obscure monument, are stated by *Meyer*, ad *Winckelm.* *Opp.* P. 5. p. 384. sq. coll. p. 604. It is certain, that the person here referred to, was a 'decurio,' or senator, of some municipal town, and that he filled also the office of 'duumvir,' but it seems surprising, that a freed-man, as this **ALCAMENES** is considered to have been,

should be dignified with the office of 'duumvir,' which was the very highest magistracy in municipal towns. Perhaps we may suppose, in order to relieve the difficulty, that one of the ancestors of this **ALCAMENES**, who had been reduced to slavery, was presented with his freedom by one of the *Lollii*; and that his descendant was raised to civil honors in the municipal state, to which he belonged, and also obtained his livelihood by exercising the art of modelling.

ALCIMACHUS, painter, noticed by *Pliny* 35. 11. 40. "Alcimachus Dioxippum, qui pancratio Olympiæ citra pulveris tactum, quod vocant ἀκονίρι, vicit, (pinxit.)" This artist is not mentioned in any other passage of the classical writings; but the time in which he lived may be ascertained from the circumstance of his having made a painting of the victory of *Dioxippus*. This celebrated Athenian pancratiast, lived in the time of *Alexander the Great*, and obtained the highest distinction by his contest with *Corragus* the Macedonian. See *Aelian V. H.* 10. 22, *Diod. S.* 17. 100, *Athen.* 6. p. 251, *Curtius* 9. 7. 16,—though the last of these writers erroneously mentions *Herratas* as the antagonist of *Dioxippus*. Now it is in the highest degree probable, that **ALCIMACHUS** lived at the same time as the combatant, whose victory he celebrated. In respect to the passage of *Pliny* above cited, the word ἀκονίρι is thus excellently illustrated by *Suidas*:—Ἀκονίρι, χωρίς κόνειος, ἀνευ ἀγῶνος καὶ μάχης, ἢ εὐμαρῶς, ἀπὸ μεταφορᾶς τῶν ἀθλητῶν τῶν οὕτως εὐμαρῶς περιγίγνομινων, ὥστε μηδὲ κονίσασθαι. The reading "*Olympiæ*" is supported by *Codd.* *Paris.* and the *Edit. Princ.*; and though *Harduin* has shewn in a learned note, that *Roman* authors, adopting the style of the *Greeks*, were accustomed to say "*Olympia vincere*," yet the common reading does not seem to involve any impropriety.

ALCIMEDO, engraver mentioned only by *Virgil*, who in *Ecl.* 3. 37. 44, adverted to some cups elegantly carved by him. I am inclined to think, that **ALCIMEDO**, was a contemporary of *Virgil*, and that the poet designed to gratify and flatter him.

ALCISTHENE, female mentioned by *Pliny* as eminent in painting. We have no certain testimony respecting her country, or the period in which she lived. *Pliny* (35. 11. 40,) notices one of her paintings styled "*The Dancer*."

ALCO, statuary, made an iron-statue of *Hercules*, kept at *Thebes*. *Pliny* (35. 14. 40,) assigns the reason for the choice of this metal, when he says, "Laborum Dei patientia inductus."

ALEVAS, artist mentioned by *Pliny*, as one of those, who excelled in forming brazen representations of philosophers.

ALEXANDER, Athenian painter, whose portrait is inscribed on a marble-tablet, found at (*Resinae*,) in 1746, and stating the name and country of the artist. Three other tablets were found in connection

with this, which *Winckelm.* ascribes to the same hand, (*Mus. Hercul.* Vol. 1. tab. 1. 'Ἀλέξανδρος Ἀθηναῖος ἔγραψεν.) *Meyer*, in his notes on *Winckelm.*, contends that Alexander had considerable ability in the art of painting, and that he was possessed of an accurate knowledge of the human body. We have no clear or certain evidence, as to the age in which he lived.

ALEXIS, artist mentioned by Pliny, 34. 8. 19, as one of the pupils of POLYCLETUS, but without any statement of his country, or of the works which he executed. Another person of this name is mentioned by Paus. 6. 3. 3,—a passage which *Thiersch*, (*Epoch. 3. Adnot. p. 80.*) proposes to understand of the ALEXIS noticed by Pliny. This, however, is inconsistent with a just calculation of time. For the elder POLYCLETUS, to whom Pliny evidently refers as the teacher of ALEXIS, was very far advanced in years, about Olymp. 90, and cannot certainly be supposed to have received pupils after Olymp. 98. Now the words of Paus. are these, Τὸν δὲ ἀνδριάντα ἐποίησε Σικύωνιος Κάνθαρος, Ἀλέξιδος μὲν πατὴρ, διδασκάλου δὲ ὧν Εὐτυχίδου. Hence we learn, that CANTHARUS, son of the ALEXIS of whom Paus. speaks, was a pupil of EUTYCHIDES, who flourished, according to Pliny, in Olymp. 120; so that we may consistently suppose CANTHARUS to have lived about Olymp. 128. We cannot, then, consider ALEXIS, father of CANTHARUS, to have been the same as the ALEXIS mentioned by Pliny. It is, moreover, altogether uncertain, whether the ALEXIS of Paus. was a statuary or not; for the remark of *Thiersch*, that Paus. could not have named him, had he not exercised this art, is contradicted by many examples, as that of EUCHIR III., son of *Eubulides*, MICO III. son of *Niceratus* and THEOCLES, son of *Hegylus*. Paus. doubtless introduced the name from the Inscr. on the statue, in the same manner as PHIDIAS added the name of his father CHARMIDES in the Inscr. on his productions. We have, therefore, no authority to mention the second ALEXIS as an artist.

ALLIO, engraver on precious stones, (*Bracci*, P. 1. p. 50.)

ALPHEUS, engraver on gems, (*Bracci*, P. 1. tab. 16.) executed many works in connection with ARETHO, one of his contemporaries; head of Caligula, when a young man, engraved by him, is yet extant, (*Bracci*, tab. 14. 15.)

ALSIMUS, painter, who beautified a Greek vase, described by *Winckelmann*, (*Monum. Ined.* 2. cap. 33. nr. 159. p. 212, *Opp.* 7, 67,) and by *Millin*, (*Pict. Vas. Antiq.* P. 2. tab. 37.) The Inscr. is ΑΛΣΙΜΟΣ ΕΓΡΑΨΕ, but *Millin* proposes to read ΑΑΣΙΜΟΣ.

ALYPUS, statuary born at Sicyo, pupil of NAUCYDES the Argive, (Paus. 6. 1. 2.) We may learn the period, in which he flourished, from the circumstance, that he cast in brass the statues of certain Lace-

dæmonians, who fought with Lysander, in the battle at Ægospotamos, in which he routed the Athenians, Olymp. 93. 4, B. C. 405. (Paus. 10. 9. 4.) This writer informs us also of certain statues, which he made for the victors at the Olympic Games. (6. 1. 2.—6. 8. 3.)

AMMONIAS, see PHIDIAS.

AMMONIUS, engraver on precious stones, (*Raspe* pl. 39. nr. 4510.)

AMPHICRATES, artist not hitherto recognised by critics; but there is sufficient reason for introducing the name in a passage of Pliny, which has suffered greatly from transcription. This author, having adverted in 34. 8. 19, to ALCAMENES and ARISTIDES, and following in this section, the alphabetical order of names writes:—"Iphicratis læna laudatur. Scortum hæc lyre cantu familiare Harmodio et Aristogitoni, consilia eorum de tyrannicidio, usque ad mortem excruciatu a tyrannis, non prodidit. Quamobrem Athenienses, et honorem ei habere volentes, nec tamen scortum celebrasse, animal nominis ejus fecere: atque ut intelligeretur causa honoris, in opere linguam addi ab artifice vetuerunt." The first word of this quotation, "*Iphicrates*," has place in Reg. II. Dufresn. I.—MSS. which have been more or less altered by copyists; and it is found likewise in several ancient Edd. and in the Edit. Princ., if we may rely on the testimony of Brotier, who *himself* approves it. But on the other hand, Colbert has "*bigas et phicrates*," and Reg. I. "*bigasque Phicrates*;" and J. F. Gronovius and Harduin, endeavoring to deduce from these MSS. the true reading, have conjectured that the name of the artist was *Tisicrates*. So confident was the latter critic of the propriety of this conjecture, that he adopted it in the text of his edition. Now it appears to me, that neither "*Iphicrates*" nor "*Phicrates*" could be the true reading in this passage; because Pliny adheres in this Section, to an alphabetical arrangement of artists. Here, however, we must have closed our inquiries in uncertainty, did not Cod. Voss. exhibit "*bigas quam phicratis*,"—a reading which directs us to the true phraseology, and explains the errors of transcribers. The words of Pliny were, "*bigasque Amphicrates læna*." The name of AMPHICRATES as an artist, has been indeed unknown; but that of PHICRATES is equally unknown: and a powerful argument in support of the former word is this, that it accords with the order, which Pliny observes in the enumeration of artists, and removes the difficulty, which must have arisen from the insertion of the name of *Iphicrates* or *Tisicrates*, among those, whose names commence with the letter A. It is singular that this passage is not the only one, in which the name, for which we contend, has been corrupted. Xenopho, (*Anab.* 4. 2. 17,) mentions the death of a certain AMPHICRATES; but in this place, the Cod. Eton. has Ἰφικράτης, a circumstance which confirms the opinion

of Dindorf, respecting the degree of authority belonging to this MS. That the nominative case "*Amphicrates*" is to be given in the above passage of Pliny, is evident from all the Parisian MSS.; and thus we must regard "*leæna*" as the ablative in the phrase "*Amphicrates leæna laudatur*." This construction is not unusual in the works of Pliny. Thus, "*Antiphilus puero ignem confidante laudatur*," (35. 10. 40.) "*Nobilitatur Lysippus et temulenta tibicina et canibus ac venatione*," (34. 8. 19.) "*Naucydes Mercurio censetur*," (ibid.) AMPHICRATES must be considered to have flourished soon after the expulsion of the Pisistratidæ, about Olymp. 68; and thus must have been contemporary with CALLO I, CRITIAS NESIOTES, and AGELADAS. *Toup. (ad Longin. 3.)* and *Lange, (ad Lanz. de Sculpt. 80.)* propose to introduce the name AMPHICRATES into the works of Lucian.

AMPHIO I, painter contemporary with APelles, by whom he was highly respected as an artist. This appears from Pliny 35. 10. 36, according to the reading of Harduin and Heyne, supported by Cod. Colbert. and Reg. I. "*Fuit Apelles non minoris simplicitatis quam artis. Nam cedebat Amphioni de dispositione, Asclepiodoro de mensuris, hoc est quanto quid a quoque distare deberet*." The various readings of this passage, however, involve the name of the artist in uncertainty, Cod. Voss., Reg. I, Dufresn. I. have "*miampbio*," and Edit. I. "*inamphiodiodi de dispositione*;" and these variations induced Durandus to substitute in the text "*Echioni*." Brotier conjectures that "*Melanthio*" is the true reading,—a supposition which seems to approach nearer to the readings of MSS., and which is in some degree confirmed by a passage of Quintilian, quoted under MELANTHIUS. The greatest uncertainty, however, must ever encircle this passage, though the weight of evidence seems to be in favor of "*Melanthio*," as the true lection. The expression "*quid a quoque*" has been introduced under the authority of Cod. Voss. and Dufresn. I., instead of "*quid a quo*" adopted by some editors.

II., the son of ACESTOR, and a native of Cnosus, (*Paus. 10. 15. 4.*) instructed by PROLICHUS of Corcyra, and himself became the tutor of *Piso* of Calauræa, (6. 3. 2.) Only one of his productions is mentioned by Paus., and this was presented by the Cyrenæans to the oracle at Delphi. *Κυρηναῖοι δὲ ἀνέθεσαν ἐν Δελφοῖς Βάττον ἐπὶ ἄρματι, ὃς ἐς Λιβύην ἤγαγε σφᾶς ναυσὶν ἐκ Θήρας· ἡνίοχος μὲν τοῦ ἄρματος ἐστὶ Κιρήνη, ἐπὶ δὲ τῷ ἄρματι Βάττος τε καὶ Λιβύη στεφανουῶσα ἐστὶν αὐτόν. ἐποίησε δὲ Ἀμφίων Ἀκέστορος Κνώσιος.* (10. 15. 4.) AMPHIO flourished about Olymp. 88. See the articles *Critias* and *Democritus*.

AMPHISTRATUS, sculptor of the age of Alexander the Great, appears to have devoted himself chiefly to making of statues of the exact height and proportions of life. Two productions of his are noticed in the following passages. *Pliny* 36. 8. 4.

"In hortis Servilianis, reperio laudatos Calamidis Apollinem illius cælatoris, Dercylidis pycetas, Amphistrati Callisthenem historiarum scriptorem." *Tatian, (Orat. c. Græc. 52. p. 114. Worth.)* Ἀμφίστρατος ἐχαλκούργησεν Κλειτῷ.

AMPHOTERUS, an engraver on gems, but of uncertain age; stone engraved by him, and exhibiting the letters AMΦΘ, noticed by *Bracci, P. 1. pl. 17.*

AMYCLAEUS, Corinthian statuary, adverted to in the articles *Dryllus* and *Chionis*.

ANAXAGORAS, statuary of Ægina, flourished at the time of the expedition of Xerxes against Greece, and made the statue of Jupiter, which was set up by those Grecian states, which participated in the victory over the Persians. *Paus. 5. 23. 2.* Τὸ δὲ ἄγαλμα ἐν Ὀλυμπίᾳ τὸ ἀνατεθὲν ὑπὸ τῶν Ἑλλήνων ἐποίησεν Ἀναξαγόρας Αἰγινήτης. This statue critics consider to be the same as that adverted to in Herod. 9. 81, and Paus. 6. 10. 2. It is nearly certain, that it is this ANAXAGORAS, of whom Diog. L. speaks, employing the epithet ἀνδριαντοποιός, and one of whose presents is mentioned in an Epigr. in *Anal. Brunck., P. 1. 117, n. 6.* Müller, (*Æginet. 104.*) very properly distinguishes this artist from the ANAXAGORAS mentioned by Vitruvius, (*Prof. 1. 7.*) as a writer on the construction of the stage.

ANAXANDER, painter, noticed by Pliny, 35. 11. 40, as one not altogether destitute of reputation, but yet deserving only of incidental mention.

ANAXANDRA, daughter of Nealces, a painter in the time of Aratus, learned the art from her father, and practised it with some success, (*Didymus ap. Clem. Alex. Strom. 4. p. 523. Sylb.*)

ANDREAS, statuary of Argos, but of uncertain age, made a statue of Lysippus, as victor among his youthful companions, *Paus. 6. 16. 5.*

ANDROBIUS, painter, age and country unknown. *Pliny* says of him, (35. 11. 40.) "*Pinxit Scyllin ancoras Persicæ classis præcidentem*." The history of the very celebrated diver here adverted to, is given by *Herod. (8. 8.) Paus. (10. 19. 1.)* and *Strabo, (9. p. 443.)*

ANDROBULUS, statuary noticed by *Pliny* (34. 8. 19,) as very successful in representing the philosophers.

ANDROCYNES, painter of Cyzicus, contemporary with Pelopidas, (*Plut. Pelop. 25. 1.*) and ZEUXIS, the latter of whom he endeavoured to rival, (*Plin. 35. 10. 36.*) Two of his productions are mentioned by ancient writers. The first is a painting of a battle, thus noticed by *Plut. l. c.* Τῆς δὲ πρὸς Πλαταιᾶς ἱππομαχίας, ἣν πρὸ τῶν Λευκτρικῶν ἐνίκησαν (οἱ Θηβαῖοι,) ἡγουμένου Χάρωνος, ἐπεχείρησεν ἀνάθεμα τοῖνδὲ ποιῆσαι. Ἀνδροκύδης ὁ Κυζικηνὸς, ἐκλαβὼν παρὰ τῆς πόλεως πῖνακα γράψαι μάχης ἐτέρας, ἐπετέλει τὸ ἔργον ἐν Θήβαις. Γενομένης δὲ τῆς ἀποστάσεως (Olymp. 100. 2.) καὶ τοῦ πολέμου συμπεσόντος οὐ πολὺ τοῦ τέλους ἔχειν, ἐλλείποντα τὸν

πίνακα παρ' ἐαυτοῖς οἱ Θηβαῖοι κατέσχον. Τοῦτον οὖν ὁ Μενεκλείδας ἐπέσειεν ἀναθέν-
τας ἐπιγράψαι τοῦνομα τοῦ Χάρωνος ὡς
ἀμεινῶσων τὴν Πελοπίδου καὶ Ἐπαμι-
νώνδου δόξαν. Now it is evident from
these words, that ANDROCYNES painted
this battle, in which both Pelopidas and
Epaminondas were engaged, before Cadmea
was recovered by the Thebans; and that
Meneclidas prevailed on the artist to intro-
duce the name of Charo, who afterwards
conquered the Spartans at Plataea, in an
engagement of cavalry, in order that he
might detract from the renown of the two
illustrious generals referred to. It seems
probable that the battle, which ANDROCYNES
began to represent, was that in which
Pelopidas and Epaminondas were severely
wounded, while engaged with the Arcadians,
and in which the valor and fidelity of
Epaminondas were conspicuous, when he
exposed himself to imminent danger, in
defending his companion and friend, (*Plut.
Pelop.* 4.) This engagement appears to
have taken place in Olymp. 98. 4, as Clinton
has conjectured in his *Fast. Hellen.* 94.
The second painting of ANDROCYNES, was
a portrait of Scylla, celebrated on account
of the accuracy, with which the fish encom-
passing the master, were represented. The
artist is indeed said to have been particularly
pleased with fish.

ANDRO, sculptor or statuary, age and
country unknown; production of his men-
tioned by *Tatian*, (*Or. in Gr.* 55. p. 119.
Worth.) Ἐμοίχευσεν Ἀρησὶ τὴν Ἀφροδίτην,
καὶ τὴν ἅπ' αὐτῶν Ἀρμονίαν Ἀνδρῶν
ὑμῖν κατεσκεύασε.

ANDRONICUS, artist noticed by *Vitruvius*
(1. 6. 4. p. 25. Schn.) "Andronicus
Cyrresthes,—turrum marmoream octogonon
et in singulis lateribus octogoni, singulorum
ventorum imagines exsculptas contra suos
eujusque designavit, supraque eam turrum
metam marmoream perfecit, et insuper
Tritonem aureum collocavit, dextra manu
virgam porrigentem, et ita est machinatus,
uti vento circumageretur, et semper contra
flatum consisteret, supraque imaginem flantis
venti indicem virgam faceret." The time,
in which ANDRONICUS lived, is uncertain;
but it has been conjectured from the skill,
with which the winds are said to have been
represented by him, that he constructed the
tower mentioned by *Vitr.*, after the time
of Alexander the Great.

ANDROSTHENES, Athenian sculptor, pupil
of EUCADMUS, finished the decorations of
the upper part of the temple of Apollo at
Delphi, begun by PRAXIAS, pupil of
CALAMIS, but left incomplete through his
premature death, (*Paus.* 10. 19. 3.)
ANDROSTHENES and PRAXIAS seem to have
flourished about Olymp. 90.

ANGELIO, artist invariably named in
connection with TECTÆUS, as his constant
associate. It is uncertain whether they
excelled chiefly in casting in brass, or in
carving marble. Respecting the age in
which they lived, something may perhaps
be deduced from *Paus.* 2. 32. 4;—Μαθητὴς

ὁ Κάλλων ἦν Τεκταίου καὶ Ἀγγελίωνος,
οἱ Δηλίοις ἐποίησαν τὸ ἀγαλμα τοῦ Ἀπόλ-
λωνος· ὁ δὲ Ἀγγελίων καὶ Τεκταῖος παρὰ
Διποίνῃ καὶ Σκύλλιδι ἐδιδάχθησαν. This
passage is indeed censured as inconsistent
and foolish, by Müller (*Aegin.* 101.) who
contends that DIPÆNUS and SCYLLIS were
pupils of DÆDALUS, and that as other
passages shew that CALLO of Aegina flour-
ished in the time of the Peloponnesian war,
this artist must be esteemed the third in
succession from DÆDALUS, and could not
have derived his instruction from pupils of
DIPÆNUS and SCYLLIS. In adopting these
views, however, Müller seems to have been
unduly influenced by *Paus.* 2. 14. 1, and
to have neglected altogether the statements
of Pliny, or rather those of Varro, from
whom Pliny derived his information,
(*Thiersch, Epoch.* 1. *Adnot.* p. 25.) Now
we learn from Pliny that DIPÆNUS and
SCYLLIS lived about Olymp. 50, B. C.
580,—a date entirely approved by *Bœckh.*
(*Corp. Inscr.* I. p. 48.) CALLO, who is
improperly assigned by Müller to the time of
the Peloponnesian war, flourished together
with CANACHUS, about Olymp. 66, B. C.
516. (see article *Callo* I.) and thus it is
perfectly consistent to introduce ANGELIO
and TECTÆUS between these dates, i. e.
about Olymp. 58. B. C. 548, and the
passage of *Paus.* above quoted, involves no
difficulty whatever. The order, in which
these artists appeared, seems, then, to have
been the following, though it has hitherto
eluded the research of all antiquaries:—

DIPÆNUS and SCYLLIS, Olymp. 50.

TECTÆUS and ANGELIO, Olymp. 58.

CALLO of Ægina, Olymp. 66.

In regard to the statue of Apollo, made
by TECTÆUS and ANGELIO, *Paus.* mentions
only that the God was represented as having
in his hand the three Graces, (9. 35. 1.)
Plutarch gives a more particular description
of it, (*de Musica*, 3, 2081=1136.) Ἡ ἐν
Δήλῳ τοῦ ἀγάλματος αὐτοῦ (Ἀπόλλωνος)
ἀφίδρυσις ἔχει ἐν μὲν τῇ δεξιᾷ τόξον, ἐν δὲ
τῇ ἀριστερᾷ Χάριτας, τῶν τῆς μουσικῆς
ὀργάνων ἐκάστην τι ἔχουσιν· ἡ μὲν γὰρ
λύραν κρατεῖ, ἡ δὲ αὐλοῦς, ἡ δ' ἐν μέσῳ
προκειμένην ἔχει τῷ στόματι σύριγγα· ὅτι
δὲ οὗτος οὐκ ἐμοὶ ὁ λόγος, Ἀντικλῆς καὶ
Ἰστρος ἐν ταῖς ἐπιγραφαῖς περὶ τούτων
ἀφηγήσαντο. Οὗτω δὲ παλαιόν ἐστι τὸ
ἀφίδρυμα τοῦτο, ὥστε τοὺς εἰργασμένους
αὐτὸ τῶν κατ' Ἡρακλῆα Μερόπων φασὶν
εἶναι. The words of Pausanias above
adverted to, (9. 35. 1.) are usually given as
follows:—Ἀγγελίων τε καὶ Τεκταῖος, οἱ
γε Διονύσου τὸν Ἀπόλλωνα ἐργαζόμενοι
Δηλίοις, τρεῖς ἐποίησαν ἐπὶ τῇ χειρὶ αὐτοῦ
Χάριτας. The reading of this passage,
however, is seriously erroneous; and Siebelis
has in his less edition, properly enclosed in
brackets the word Διονύσου. Müller
suggests, (*Doriens.* I, 353,) that the true
lection is to be sought from Philostratus;
but Siebelis, whom I consulted on this
point, was unable to discover any thing in
the works of Philostr., and particularly in

his *Life of Apollo*, which could assist in its correction. A remark of Müller, on another subject, deserves our reception,—that TECTEUS and ANGELIO imitated a very ancient statue of the Delian Apollo, made according to Plutarch, in the time of Hercules. The statement of *Athenagoras*, (*Legat. pro Christ.* 14. p. 61. Dechair,) that the artist in question made not only a statue of Apollo, but also one of Diana, seems to be erroneous, and we must attribute it to the age, in which he lived. Certainly neither Paus. nor Plut. mentions any thing of the kind. The words of *Athenagoras* are, 'Ο Δῆλιος καὶ ἡ Ἀρτεμις Ἰδεκταίου καὶ Ἀγγελίωνος τέχνη; but Ἰδεκταίου is obviously only a corruption of Τεκταίου.

ANTENOR, statuary known only as the maker of the original statues of Harmodius and Aristogito, who delivered Athens from the tyranny of the Pisistratidæ. The history of these statues is singular. They were taken by Xerxes, when he entered Athens deserted by its citizens, and were placed by him in the city of Susa, as some of the spoils of Greece. (*Arrian E. A.* 3. 16. 13.) The Athenians, after the successful termination of the war, having returned to their city, and being unwilling that the memory of citizens so distinguished by patriotism, should ever be lost, ordered other statues to be made by CRITIAS, (*Paus.* 1. 8. 5,) or, according to *Pliny*, (34. 8. 19,) at a later period, by PRAXITELES. When Alexander the Great had overthrown the Persian empire, he ordered, with a view to conciliate and flatter the Athenians, that the ancient statues should be remitted to Athens, (*Arr. E. A.* 3. 16. 13, 7. 19. 4, *Plin. l. c.*) and they were placed, as a kind of funeral monument of liberty, in the Ceramicus, by the side of those, which had been made by CRITIAS or PRAXITELES. Pausanias, however, (*l. c.*) mentions one of the Antiochi, and not Alexander, as the person, who remitted these statues; and *Valer. Max.* (2. 10. ad fin.) mentions Seleucus, on which statement Siebelis (*ad Paus.* p. 32,) has offered some appropriate remarks. See also *Meursii Pisistr.* 14.

ANTEROS, engraver on precious stones, of the second century after Christ. This at least, is supposed from a gem, described by *Bracci*, (*P. I. tab.* 19. 20. p. 104.) exhibiting the head of Antinous, and bearing the Inscr. ANT.

ANTHERMUS, distinguished sculptor, contributed greatly to the advancement of the art, mentioned in the subjoined passage of *Pliny*, though in all probability, the name ANTHERMUS is here improperly assigned to him; and if we add to this passage, that of the Schol. *Aristoph.* cited under the article *Aglaopho*, which appears to relate

to the same individual, though under a different name, we have all the information, which ancient writers afford respecting his history and character. *Pliny* says, (36. 5,) "Cum ii, (*Dipœnus et Scyllis*,) essent, jam fuerat in Chio insula Malas sculptor, dein filius ejus Micciades, ac deinde nepos Anthermus, cujus filius Bupalus et Athenis clarissimi in ea scientia fuere, Hipponactis poetæ ætate, quem certum est LX Olympiade fuisse. Quodsi quis horum familiam ad proavum usque retro agat, inveniet artis ejus originem cum Olympiadum origine cœpisse. Hipponacti notabilis fœditas vultus erat, quamobrem imaginem ejus lascivia jocularum ii proposuere ridendum circulis. Quod Hipponax indignatus, destrinxit⁷ amaritudinem carminum in tantum, ut credatur aliquibus ad laqueum eos compulisse: quod falsum est. Complura enim finitimis insulis⁸ simulacra postea fecere, sicut in Delo; quibus fecerunt carmen, non vitibus tantum censi Chion, sed operibus Anthermi filiorum. Ostendunt et Lasi⁹ Dianam manibus eorum factam, et in ipsa Chio narrata est operis eorum Dianæ facies in sublimi posita, cujus vultum intrantes tristem, abeuntes hilaratum¹⁰ putant. Romæ eorum signa sunt in Palatina æde Apollinis in fastigio, et omnibus¹ fere quæ Divus Augustus fecit. Patris quoque eorum et Deli fuere opera et in Lesbo insula." The name ANTHERMUS here assigned to the artist, is properly objected to by *Brotier*. It is not a Greek name; and all my MSS. exhibit a differentlection. In Reg. I., a very excellent MS., we have first "*Archermus*," and afterwards "*Achermi*;" in Reg. II., *Dufresn. I.*, *Colbert*, we find first "*chermus*," but in the latter sentence, in which the artist is named, we have the received reading "*Anthermi filiorum*." But the passage of the Schol. *Aristoph.* quoted under *Aglaopho*, serves powerfully to confirm the opinion, that the name "*Anthermus*" is erroneous. The Schol. evidently refers to the same artist as *Pliny*, but styled him Ἀρχέννονος, and though this word seems to have suffered from transcription, like many others of this passage, yet there is a similarity between it and that of Reg. I. which may suggest the idea, that "*Archermus*," the word adopted by *Brotier*, in the text of his edition, forms the true reading. I will at the least maintain, that *Junius* in his "*Catalogus Artificum*," *Thiersch*, (*Epoch. Art. Gr. II. Adnot.* 58,) and *Welcher*, (*Hippon. Fragm.* p. 12,) have erred greatly in altering the passage of the Schol., so as to make it accord with the usual reading of *Pliny*. ANTHERMUS cannot be received as a Greek name; and as proper names have suffered less from Greek than from Latin copyists, I must contend, that the

"*Lasi*," the name of a city of Crete, on the authority of Reg. I.

⁷ This is the reading of Reg. I.
⁸ Commonly "*in finitimis*;" prep. omitted in Reg. I.

⁹ The common reading is "*Lasi*;" Reg. II. and *Colbert*. have "*Lascii*," but I have adopted

¹⁰ This reading is supported by all MSS.

¹ The prep. "*in*" has been usually placed before "*omnibus*;" but it is wanting in Reg. I. *Dufresn. I. Colbert*.

term found in the Schol. approaches nearer to the true reading, than that in our copies of Pliny. My own decided opinion is that ARCHENEUS is the true name of the sculptor in question, a name found in a Greek Inscr. ap. *Boeckh.* nr. 22. P. 1. p. 38, and approximating to that which occurs in the passage of the Greek Schol. At one time I considered ARCHINUS the name of the artist; and we know that there lived a celebrated orator thus designated. But the termination *ovc*, occurring in the Schol., affords no sufficient argument against the adoption of ARCHENEUS, a point evident from the remarks of *Ruhnken*, (*Hist. Crit. Orat.* 42.) The second son of this artist, referred to by Pliny, I have in citing the above passage, termed "ATHENIS," not "ANTHERMUS," following the authority of *Brotier* and *Thiersch*, (*Epoch. Art. Gr. II. Adnot.* 58,) who adduces from *Suidas*, under the article Ἰππώναξ, the remark, Γράφει δὲ πρὸς Βούπαλον καὶ Ἀθηρινὺν ἀγαλματοποιούς, ὅτι αὐτοῦ εἰκόνα πρὸς ἕβριν εἰργάζοντο. This decision is confirmed by the powerful evidence of the Schol. *Aristoph.*, and seems to derive some slight support from the reading "*Anthermus*," which is found in *Cod. Polling.*; unless indeed, this erroneous reading is to be ascribed to Pliny himself, and not to his transcribers. In order to determine the period, in which BUPALUS and ATHENIS lived, we have only to ascertain the time of Hipponax. This last person flourished in Olymp. 58 and 64, (see the article *Bupalus*;) and this date must therefore be assigned to the two artists, because *Suidas* expressly names the three as contemporaries. The father of BUPALUS and ATHENIS, then, whose name we have supposed to be ARCHENEUS, though erroneously styled ANTHERMUS, flourished in all probability, about Olymp. 50.

ANTHEUS, statuary mentioned by *Pliny* (34. 8. 19,) as having flourished in Olymp. 155, and as approved among the artists of his own time. In many copies of Pliny, the name is written "ANTAEUS;" but *Junius*, in his "*Catalogus Artificum*," and *Heyne* (*Opusc.* 5, 389,) embrace the reading which I have adopted.

ANTIDOTUS, painter, whose history is partially traced, and some of whose productions are mentioned, by *Pliny* 35. 11. 40. "Euphranoris discipulus fuit Antidotus. Hujus est clypeo dimicans Athenis, et luctor, tibicenque inter pauca laudatus. Ipse diligentior quam numerosior, et in coloribus severior², maxime inclaruit discipulo Nicia Atheniensi." As it is certain that EUPHRANOR flourished in Olymp. 104, we may refer his pupil ANTIDOTUS to Olymp. 111.

ANTIGNOTUS, statuary, age and country uncertain. An artist of this name has not hitherto been recognised by critics; but there is a passage of Pliny, in which the name requires to be introduced: 34. 8. 19

we have, in our late edd. "ANTIGNOTUS (*fecit*) et *Perixyomenon Tyrannicidasque supra dictos*;" and this passage has been usually understood as referring to the artist mentioned in the following article. But *Cod. Voss.* and *Reg. I.*, have "*Antignotus*," a reading supported in some measure by *Dufresn. I.*, which exhibits "*Antignonus*." In addition to this, *Cod. Voss.* and *Dufresn. I.*, have "*luctatoris*" after "et;" and as there is no reason why this word, found in the very best MS. of Pliny, should be rejected, the whole passage should in all probability be written,—"*Antignotus et Luctatores, Perixyomenon, Tyrannicidasque supra dictos*."

ANTIGNOTUS, statuary, country uncertain, mentioned by *Pliny*, as having celebrated by his productions the battles of Attalus and Eumenes against the Gauls, and as having written a treatise on his art. *Pliny* says, (34. 8. 19,) "Plures artifices fecere Attali et Eumenis adversum Gallos proelia: Isigonus, Pyromachus, Stratonicus, Antigonus, qui volumina condidit de sua arte." Now as Attalus I., King of Pergamus, conquered the Gauls, in Olymp. 135. 2, B. C. 239, we must take this period as the date of the artists enumerated by Pliny.

ANTIMACHIDES, see ANTISTATES.

ANTIMACHUS, statuary, country and age uncertain, made some statues of distinguished females, (*Plin.* 34. 8. 19.)

ANTIOCHUS, Athenian sculptor, age uncertain. A figure of Minerva carved by him, was exhibited in the library of the *Villa Ludovisiana*, though I am ignorant whether it is still to be found there. The Inscr. on this figure is partially erased, but the letters wanting can be easily supplied:

.....TIOXOC

.....INAIIOC

.....HOIEI.

See *Winckelm. Opp.* T. 6. P. 1, 279, and his expositors *ad loc. cit.* P. 2. p. 343.

ANTIPATER, engraver on silver, considered by the ancients to hold the third rank among the professors of this art, (*Plin.* 33. 12. 55.)

ANTIPHANES, statuary of Argos, (*Paus.* 10. 9. 3,) whose age can be determined from several passages. The most important is *Paus.* 5. 17. 1. Διδάσκαλος τοῦ Κλέωνος, ὄνομα Ἀντιφάνης, ἐκ φοιτήσεως Περικλείτου. Πολυκλείτου δὲ ἦν τοῦ Ἀργείου μαθητὴς ὁ Περικλείτος. From these words we learn that ANTIPHANES was the instructor of CLEO, who was engaged as a statuary in Olymp. 100, B. C. 380, (see 5. 21, 2, and 6. 1. 2;) and thus we may conclude that ANTIPHANES flourished in Olymp. 94, B. C. 404. Several works of this artist are mentioned by *Paus.* 10. 9. 3 and 4. He formed statues of the *Dioscuri*, and other heroes; and he made also a brazen horse, in imitation of the horse said to have been constructed by the Greeks before Troy, which the inhabitants of Argos sent

² Thereading "*severior*," which I have adopted together with *Brotier*, instead of the usual term

"*severus*," is supported by *Reg. I.*, and by the *Edit. Princ.*

to Delphi as a present, on account of the battle of Thyre. Other imitations performed by this artist, are enumerated by *Heyne*, (*Excurs. 3. ad Æn. II. p. 323. ed. 3.*) The date of the battle above alluded to, generally fixed by the learned about Olymp. 58, may by some be urged against our decision, in respect to the period, in which ANTIPHANES flourished; but Müller has properly observed, that the present in question, like many others of the Tegeans, was made long after the victory, which it was designed to celebrate. Probably some states procured certain statues to be made, in order to shew their own right to victories, which were falsely claimed, at a considerable distance of time, by their enemies.

ANTIPHILUS I., painter born in Ægypt, mentioned by *Quintil. 12. 10.* as possessing the greatest readiness in his profession, and compared by many to the most eminent artists, APELES, PROTOGENES, and LYSIPPUS. (See *Theo Progygn. 1. Varr. R. R. 2. 2.*) He is twice mentioned by Pliny, with an enumeration of his most remarkable productions. We have in 35. 11. 40, "Antiphilus puero ignem confiante laudatur,³ ac pulchra⁴ alias domo splendente ipsiusque pueri ore; item lanificio, in quo properant omnium mulierum pensa; Ptolemæo venante; sed nobilissimo Satyro cum pelle pantherina, quem Aposcopœonta⁵ appellat." In Pliny 35. 10. 37, we read "Parva et Callicles fecit, item Calades comicis tabellis, utraque Antiphilus. Namque⁶ et Hesionam nobilem pinxit, et Alexandrum ac Philippum cum Minerva, qui sunt in schola in Octaviae porticibus, et in Philippi Liberum patrem, Alexandrum puerum, Hippolytum tauro emissu expavescentem,⁷ in Pompeia vero Cadmum et Europen. Idem jocosu nomine Gryllum deridiculi⁸ habitus pinxit, unde hoc genus picturæ grylli vocantur. Ipse in Ægypto natus dicitur a Ctesidemo." The supposition of Harduin, that two distinguished painters of the name ANTIPHILUS are spoken of by Pliny, is without any foundation; for the picture of Ptolemy engaged in hunting, mentioned in the former passage, and the circumstance that Ægypt was the birth-place of the artist, noticed in the latter, seem, when they are compared, to vindicate the opinion, that the same individual is referred to. The time in which ANTIPHILUS flourished, is properly inferred from his productions, to have been the age of Alexander the Great, and that of Ptolemy I., king of Ægypt.

³ This is the reading of Reg. I. Commonly "laudatus."

⁴ I have retained this word on the authority of Reg. I., though in Reg. II., Dufresn. I. Colbert, and Edit. I. we have "pulchre," a word which at first view appears preferable. But even this passage, on more minute inquiry, will be found to exhibit the excellence of Reg. I.; for "pulchra" is not to be understood as the abl. sing.—the idea entertained by Meyer, (*Hist. Art. P. I. p. 194.*) but as the neut. pl., employed with an adverbial force. Compare *Vechnier, Hellenol. 213.* with the

It appears that, when he was a young man he was introduced to the court of Philip of Macedo; for he took a portrait of this prince, and one of Alexander, when he was a boy. After the death of Alexander, it is probable that he accompanied Ptolemy, to whose lot the government of Ægypt fell, into his own country; and here he seems to have made the painting of Ptolemy engaged in the chase. From these circumstances we must obviously conclude, that he exercised his art between B. C. 356, the year in which Alexander was born, and B. C. 320, the time in which Ptolemy governed Ægypt. Thus he was a contemporary of APELES, whom he is said by Lucian to have endeavoured to rival.

II. An architect, age and country uncertain. In connection with POTHÆUS and MEGACLES, he constructed at Olympia, for the Carthaginians, a repository for their presents, (*Paus. 6. 19. 4.*)

ANTISTATES, architect, *Vitruv. Prof. 7. 15.* "Athenis Antistates et Callaschros et Antimachides et Porinos architecti Pisistrato ædem Jovi Olympio facienti fundamenta constituerunt. Post mortem autem ejus propter interpellationem reipublicæ incepta reliquerunt." The history of the celebrated temple here referred to, is given by *Meursius*, (*Athen. Attic. 1. 10.*) See also *Jacobs*, (in *Amalth. 2. 248.*)

ANTORIDES, painter, contemporary of EUPHRANOR, and whom we must refer to about Olymp. 110.; mentioned by *Pliny 35. 10. 30.* "Hujus fuerat ætatis Aristides, Thebani discipulus, fuerunt et filii Niceros et Aristo, cujus est Satyrus cum scypho coronatus; discipuli Antorides et Euphranor, de quibus mox dicetur." This reading I have adopted with Brotier, on the authority of *Cod. Voss., Reg. I.*, Edit. I., and in opposition to the views of J. Fr. Gronovius. According to it, the true arrangement of the artists adverted to by Pliny, is the following:—

ARISTIDES the Theban,
NICEROS and ARISTO his sons,—

ARISTIDES his pupil;

ANTORIDES and EUPHRANOR,
Pupils of the younger ARISTIDES.

APATURUS, painter of tragic scenes, born at Alabanda, but of age uncertain; short account of him in *Vitruv. 8. 5. 4.*—*Meyer*, (*Hist. Art. 2. 204.*) conjectures that this artist lived in the time of Vitruv. himself; but the incorrectness of this opinion is evident from the two subjoined sentences of Vitruv.: "Videamus item nunc

remarks of *Heusing., Heins. ad Claud. Cons. Prob. Olybr. 120.* and *Igen ad Copan. p. 27.*

⁵ This is the reading of *Cod. Voss., Reg. I. II. Dufresn. I.* Commonly "Aposcopœonta," or "Aposcopœonta," each of which terms is erroneous. The word is improperly interpreted by *Dalechamp*, but rightly by *Joseph Scaliger ad Priap. 148.* *Sciope.*, and *Böttiger, de Archæol. Pict. I. p. 202.*

⁶ This lection is supported by *Reg. I. Dufresn. I.* The common reading is "nam."

⁷ A picture of this kind is described by *Philostratus, Imag. 2. 4.*

⁸ This reading rests on *Reg. I. Edit. I.*

ne Apaturii scena efficiat et nos Alabandeos et Abderitas." "Utinam dii immortales fecissent, ut Licinius revivisceret, et corrigeret hanc amentiam tectoriorumque errantia instituta." In the latter sentence, it is highly probable that "*Licymnius*" should be substituted for "*Licinius*," as the name of the censurer of APATURIUS; for "*Licinius*" certainly cannot be regarded as a Greek name.

APELLAS, statuary, said by *Pliny* 34. 8. 19, to have made certain females in the posture of adoration, and whom Tölkenius (*Amalth.* 3, 123,) rightly asserts to have made the statue of Cynisca, a female who obtained a victory at the Olympic Games. This opinion, indeed, accords with the general statement of *Pliny*; for the statues of victors at the Public Games, were frequently formed in a posture resembling that of adoration, with the hands extended and raised on high, (*Böttiger, Mythol. ex Artis Opp. Illustr.* 1, 51.) a fact sufficiently evident from the celebrated brazen statue now at Berlin. *Pausanias*, after referring to the account given of Cynisca, 3. 8. 1, thus notices her statue: —Πεποιήται δὲ ἐν Ὀλυμπίᾳ παρὰ τὸν ἀνδριάντα τοῦ Τρωΐλου λίδου κρηπίς καὶ ἄρμα τε ἵππων καὶ ἀνὴρ ἡνίοχος καὶ αὐτῆς Κυνισκαεῖκόν Ἀπελλοῦ τέχνη. Γέγραπται δὲ καὶ ἐπιγράμματα ἐς τὴν Κυνίσκαν ἔχοντα. (6. 1. 2.) From the above data, we can easily determine the period, in which APELLAS lived. For, as Cynisca was the daughter of Archidamus II., and the sister of Agis II. and Agesilaus II., the latter of whom died in Ægypt, in Olymp. 104. 3, B. C. 362, at the age of 84 years, we must conclude that our artist flourished from about Olymp. 87, to Olymp. 95, B. C. 430, 400. Hence we discover the chronological error of *Winckelmann*, (*Opp.* 4, 31,) who confounds the artist before us with APELLES the celebrated painter, who lived in a later period.

APELLES I., painter, exalted by the united testimony of all antiquity, to the very highest eminence in his profession, so that the art of painting was sometimes termed "*ars Apellea*," as in *Mart.* 11. 9, *Stat. Silo.* 1. 1. 100. Among the moderns, J. H. Vossius (*Epist. Myth.* II. p. 230,) has written excellently on the merits of APELLES; and one sentence of this distinguished critic, so unhappily removed by a premature death, I will here adduce:—"Among the most esteemed was the Anadyomene or Venus, the sea-born of APELLES of the island of Cos, who with brilliant imagination, and penetrating judgment, and with the experience of ready excellence and adorned taste, united a soul of the most harmless demeanour." Ancient writers differ as to the country of APELLES, *Pliny* and *Ovid* (*A. Am.* 3. 401, *Pont.* 4. 1. 29,) mention *Cos*; *Suidas*

contends for *Colopho*; *Strabo*, (14. p. 642,) and *Lucian* (3. 127. ed. R.) notice him as an *Ephesian*; but the origin of the last opinion is sufficiently accounted for in the following remark of *Suidas*, Ἀπελλῆς Κολοφώνιος, ἔσει δὲ Ἐφέσιος, ζωγράφος, μαθητὴς Παμφίλου τοῦ Ἀμφιπολίτου, πρότερον δὲ Ἐφόρον τοῦ Ἐφεσίου, υἱὸς Πυθίου, ἀδελφὸς Κτησιόχου, καὶ αὐτοῦ ζωγράφου. Another reason why APELLES was by some termed an *Ephesian*, is assigned by the acute and discriminating Tölkenius, (*Amalth.* III. 123,) viz. that he was instructed at Ephesus, and that the name of the place, in which he was trained, rendered comparatively obscure the name of the city, which gave birth to him. The statement of *Suidas*, that the citizenship of Ephesus was conferred on APELLES, as a mark of distinction, has led Junius to conjecture, and not without a degree of probability, that the island *Cos* thus adopted the artist, after he had ennobled it by his statue of Venus. There can be no question as to the period, in which APELLES flourished; because it is universally admitted, that Alexander the Great would not suffer his portrait to be taken by any other artist. The error of *Lucian* on this point, has been ably refuted by Tölkenius (*l. c.*) and to his remarks the reader is referred for perfect satisfaction. According to the most exact calculations of this writer, APELLES must have been engaged in his profession, from about Olymp. 107, to Olymp. 118. His instructors were EPHORUS the Ephesian, (see *Suidas*,) PAMPHILUS of Amphipolis, (*Suidas, Plin.* 35. 10. 36, 35. 11. 45,) and MELANTHIUS (*Plutarch Arato*;) and when he became the pupil of these artists at Sicily, he had himself acquired some distinction by his paintings. *Plutarch Arato* 13, Ὅστε καὶ Ἀπελλῆν ἐκείνον ἤδη θαυμαζόμενον ἀφικέσθαι καὶ συγγενέσθαι τοῖς ἀνδράσιν ἐπὶ ταλάντῳ τῆς δόξης ἢ τῆς τέχνης δεόμενον μεταλαβεῖν. Athenæus (x. p. 420,) assigns to him a fourth tutor, of the name of ARCESILAUS. The CTESIOCHUS, whom *Suidas* mentions as his brother, appears to have been the same person as CTESIOCHUS, who is noticed by *Pliny* (35. 11. 40,) as his pupil; and one of these writers is probably to be corrected so as to accord with the other. The most important passage respecting APELLES, occurs in *Pliny* 35. 10. 36.; and this passage, containing an enumeration of nearly all his productions, I will now cite, rectifying the text according to the best MSS., and adding in notes, whatever can be derived from other writers, to illustrate the words of *Pliny*. Those paintings, which *Pliny* has omitted to notice, I will afterwards mention.

"Verum et omnes prius genitos futurosque postea, superavit Apelles Cous

⁹ The reading "verum et omnes" I have adopted on the authority of Reg. I. Dufresn. I. Colbert. Edit. I., instead of the common lection, in which the conj. "et" is omitted. The repe-

tition of the conj. *et-que* or *et-que*, is an approved method of construction. See *Horat. Tursell. Part.* 222, *Ramshorn Gram.* L. 518.

Olympiade CXII. Pictura plura solus propinavit¹⁰ quam ceteri omnes; contulit voluminibus etiam editis,¹ quæ doctrinam eam continent. Præcipua ejus in arte venustas fuit; cum eadem ætate maximi pictores essent, quorum opera cum admiraretur, omnibus collaudatis,² deesse iis unam illam suam³ Venerem dicebat, quam Græci Charita vocant; cetera omnia attigisse,⁴ sed hoc solo⁵ sibi neminem parem. Et aliam gloriam usurpavit, cum Protogenis opus immensi laboris ac curæ supra modum anxie miraretur. Dixit enim; omnia sibi cum illo paria esse, aut illi meliora, sed uno se præstare, quod manum de tabula⁶ sciret tollere, memorabili præcepto, nocere sæpe nimiam diligentiam. Fuit autem non minoris simplicitatis quam artis. Melanthio de dispositione cedebat, Asclepiodoro de mensuris, hoc est, quando quid a quoque⁷ distare deberet.

"Scitum est⁸ inter Protogenem et eum quod accidit. Ille Rhodo vivebat, quo cum Apelles navigasset, avidus cognoscendi opera ejus, fama tantum sibi cogniti, continuo officinam petit. Aberat ipse, sed tabulam amplæ magnitudinis in machina aptatam picturæ una custodiebat anus.⁹ Hæc foris esse Protogenem respondit,¹⁰ interrogavitque, a quo quæsitum diceret.

¹⁰ The common reading is "Picturæ plura solus prope quam ceteri omnes contulit, voluminibus;" &c. But "*propinavit*" occurs in Reg. I. and in Cod. Pint. which exhibits also "pictura;" and on the authority of these MSS. I have restored the above more difficult reading, with a slight alteration of the punctuation. The verb "*propino*" is applied, in its primary acception, to a person who hands a cup to another, that he may drink out of it; but in this passage, it is elegantly transferred to an artist, who raises any art to a higher perfection than it had before attained, and transmits it in this state to his successors. Even the reading, which I have adopted, is, not, however, perfectly satisfactory to my mind; for "contulit" appears to me to have been a gloss on "*propinavit*," and its introduction into the text, probably originated the reading "picturæ."

"These words are illustrated by a subsequent remark of Pliny, 'Apellis discipulus Perseus, ad quem de hac arte scripsit.'"

² Commonly "collaudatis omnibus." The reading, which I have given, is supported by Reg. I. Dufresn. I. Edit. I.

³ The reading "*unam illam suam*" I have adopted from Edit. I. In the common lection, "*illam suam*" are omitted; Reg. I. has "*illam unam*," to which the reading of Edit. I. seems preferable, and Cod. Colbert. supports in some degree the reading, which I have chosen, by exhibiting "*unam illam*." The word "*suam*," is explained by the remarks, which immediately follow. The arrangement of the terms "*illam suam*," is that which I have adopted in another passage, on the authority of all the MSS.; and it is that, which the usages of the Latin language require. See *Cic. Att. I. 19, 21*. In illustration of the idea conveyed, compare *Quintil. 12, 10*. "Ingenio et gratia, quam in se ipso maxime jactat, Apelles est præstantissimus." *Putarch*, however, (*Demetr. 22*.) and *Ælian*, (*V.H. 12, 41*.) in adverting to the observation of APOLLO, on the work of PROTOGENES, simply state that he claimed for himself the merit of superior *grace* in his productions, and do not mention the remark assigned to him by Pliny, that he knew when to desist, lest excessive application should impair the excellence of his productions. This admonition of APOLLO has been noticed by *Cic. Orat. 22, 73*, and *Quintil. 10, 4*.

⁴ "*Attigisse*" is the reading of Reg. I. which

Ab hoc, inquit Apelles, arreptoque penicillo lineam ex colore duxit summæ tenuitatis per tabulam. Reverso Protogene, quæ gesta erant, anus indicavit. Ferunt artificem protinus contemplata subtilitate¹ dixisse: Apellem venisse, non cadere² in alium tam absolutum opus; ipsumque alio colore tenuiorem lineam penicillo³ duxisse. abeuntemque præcepisse, si redisset ille, ostenderet adiceretque hunc esse quem quæreretur; atque ita eventum. Revertitur enim Apelles, sed vinci erubescens, tertio colore lineas secuit, nullum relinquens amplius subtilitati locum. At Protogenes victum se confessus, in portum devolvit hospitem quærens. Placuitque sic eam tabulam posteris tradi, omnium quidem, sed artificum præcipuo miraculo. Consumptam eam priore incendio Cæsaris domus⁵ in Palatio audio, spectatam olim tanto spatio nihil aliud continentem, quam III lineas⁶ visum effugientes, inter egregia multorum opera inani similem et eo ipso allicientem omnique opere nobiliorem.

"Apelli fuit alioqui perpetua consuetudo, nunquam tam occupatam diem agendi, ut non lineam ducendo exerceret artem: quod ab eo in proverbium venit. Idem perfecta opera proponebat⁷ in pergula transeuntibus, atque ipse post tabu-

I have preferred to the usual term "*contigisse*." The words "*eos ex iis*" can be easily supplied from the context, (*Ramshorn, Gr. Lat. 433*.)

⁵ The reading "*hoc solo*" is that of Reg. I. II. Colbert. *Broter* gives "*hac soli*;" and Edit. I. has "*hoc soli*."

⁶ This is the reading of Edit. I.; clause is commonly written "*manum ille de tabula non sciret tollere*." But the pron. "*ille*" is wanting in all the MSS., which I have collated; and if this is discarded, the negative adv. "*non*" must also be rejected, or the sentence becomes inconsistent and absurd.

⁷ See the art. *Amphio*.

⁸ The remarks of the ancients on this painting have been collected by *Böttiger*, (*Archæol. Pict. I. p. 153*.) See also *Quatremère de Quincy*, (*Recueil de Dissertations sur différents Sujets de l'Antiq. 388, Paris, 1817*.) and *Meyer*, (*Hist. Art. I. 181*.)

⁹ This arrangement of the words is sanctioned by Reg. I. Dufresn. I. The common reading is, "*anus una custodiebat*."

¹⁰ The MSS. adverted to in the last note support this arrangement; and I have preferred it to the common reading, "*Hæc Protogenem foris esse respondit*."

¹ This is the reading of Reg. I. Fdit. I.; commonly "*contemplatum subtilitatem*."

² The usual reading is "*non enim cadere*," but the conj. is wanting in Reg. I. Dufresn. I.

³ The readings of most of our late Edd. of Pliny, "*lineam in illa ipsa duxisse*," has greatly perplexed those, who have undertaken the interpretation of this narrative. Instead of "*in illa ipsa*" Dufresn. I. Reg. II. Colbert. Edit. I. have "*penicillo*;" and Reg. I. has "*in illa ipsa*," but with the word "*penicillo*" written above.

⁴ This is the reading of Reg. I. Dufresn. I. The common lection is "*præcepisseque abeuntem*."

⁵ I have adopted this reading instead of "*domus Cæsaris*," on the authority of Cod. Voss., Reg. I. Dufresn. I.

⁶ "*Voss, 'continentem quam in lineas.' Voluit 'quam III. lineas,' sive 'tres lineas.'*" J. Fr. Gronovius—This excellent emendation has been improperly passed over by *Broter*. The reading of Cod. Voss. seems to have been that of the MS., from which Edit. I. was taken, for we have in this, "*illineas*."

⁷ A similar statement is made respecting PHIDIAS, by *Lucian*, (*Imag. 14. T. 2. p. 492*.)

lam⁶ latens vitia quæ notarentur auscultabat vulgum diligentiorē iudicem quā se p̄ferens. Feruntque a sutoe reprehensum quod in crepidis una pauciores intus fecisset ansas; eodem postero die, superbo emendatione⁹ pristinæ admonitionis cavillante circa erus, indignatum prospexisse, denuntiantem ne supra crepidam sutor¹⁰ iudicaret, quod et ipsum in proverbium venit. Fuit¹ enim et comitas illi: propter quod gratior Alexandro Magno frequenter in officinam ventitanti, (unde ut jam diximus ab alio pingi se veterat edicto,²) sed in officina imperite multa disseverit, silentium comiter suadebat, rideri eum dicens a pueris qui colores tererent.³ Tantum erat auctoritatis juris in regem, aliquin iracundum, quamquam Alexander honorem ei clarissimo perhibuit exemplo. Namque cum dilectam sibi ex pallacis suis præcipue, nomine Campaspen,⁴ nudam pingi ob admirationem formæ ab Apelle jussisset, eumque, dum parat, captum amore sensisset, dono dedit,⁵ magnus animo, major imperio sui, nec minor hoc facto quam victoria aliqua. Quippe se vicit, nec torum tantum suum, sed etiam affectum donavit artifice, ne dilectæ quidem respectu motus, ut quæ modo regis fuisset, modo pictoris esset. Sunt qui Venerem Anadyomenen illo pictam exemplari putant.⁶

"Apelles et in æmulis benignus,⁷ Protogeni dignationem primus Rhodi constituit. Sordebat suis ut plerumque domestica:

There is an allusion to APELLES in Valer. Max. 8. 12. 3.

⁸ The common reading is "*atque post ipsam tabulam latens.*" I have restored the true lection, on the authority of Reg. I. Dufresn. I. Ed. I.

⁹ The reading "*superbo emendatione,*" which I have given, is that usually approved, as suggested by the terms "*super vocem,*" which are found in all MSS. Perhaps, however, the conjecture of Durandus, "*superbo ex emendatione*" is to be preferred.

¹⁰ I have inserted the term "*sutor,*" though not in our late Edd., on the authority of Reg. I. Dufresn. I. Colbert. Edit. I.

¹ This whole passage I have given according to the Edit. Princ., the reading of which is confirmed by Codd. Paris. and chiefly by Reg. I. "*Quod*" occurs in Edit. I. and Dufresn. I.: the other MSS. and Edd. have "*quam.*" The construction, which is presented to us, if we adopt the former, is similar to that in *Nep. Cim.* 3, "Testarum suffragiis, quod illi ostracismum vocant,"—and in *Thuc.* I. 59. *τρέπονται ἐπὶ τὴν Μακεδονίαν, ἐφ' ὅπερ καὶ τὸ πρότερον ἐξέπρποντο.* After "Magno" the verb "*erat*" has been usually introduced; but I have expunged it on the authority of Edit. I. Reg. I. Dufresn. I., and thus the expression "Alexandro Magno" must be construed with "*suadebat*." Instead of "*unde,*" which is supported by Edit. I. Reg. I. Colbert. we usually find "*nam.*" "*Jam*" is not introduced into most of our Edd., and these Edd. have "*sed et in;*" but the reading, which I have adopted, is confirmed by Edit. I. Reg. I. Dufresn. I. The arrangement, "*pingi se veterat,*" I have preferred to "*se pingi veterat,*" on the authority of Edit. I. Codd. Voss. Reg. II. Colbert.

² Respecting this command, see also *Cic. Fam.* 5. 12. 13, *Hor. Ep.* 2. 1. 239, *Valer. Max.* 8. 11. 2, *Arrian. Anab.* I. 16. 7. *Apul. Flor.* quoted under *Lysippus*, *Himerius* p. 287. *Wernsd.*

³ Plutarch, in his treatise on the *Difference between a Friend and a Flatterer*, p. 58, and in that on *Calmness of Mind*, p. 471, mentions that these words were addressed by APELLES not to Alexander, but to Megabyzus the Persian. The reply is put into the mouth of ZEUXIS by *Ælian*, *V. H.* 2. 2.

percunctantique, quanti liceret* opera effecta, parvum nescio quid dixerat: at ille quinquagenis talentis poposcit, famamque dispersit, sese emere ut pro suis venderet. Ea res concitavit Rhodios ad intelligendum artificem, nec nisi argentibus pretium cessit. Imaginem adeo similitudinis indiscretæ pinxit, ut (incredibile dictu.) Apio Grammaticus scriptum reliquerit, quandam ex facie hominem⁸ addivinantem, (quos *metoposcopos* vocant,) ex iis dixisse aut futuræ mortis annos aut præteritæ. Non fuerat⁹ ei gratia in comitatu Alexandri cum Ptolemæo: quo regnante Alexandriam vi tempestatis expulsus, subornato fraude æmulatorum plano regio, invitatus ad cenam venit: indignantique Ptolemæo, et vocatores suos ostendenti, ut diceret a quo eorum invitatus esset, arrepto carbone extincto e focolo, imaginem in pariete delineavit, agnoscente vultum plani rege, ex inchoato protinus. Pinxit et Antigoni regis imaginem altero lumine orbam,¹⁰ prius excogitata ratione vitia condendi: obliquam namque fecit, ut quod corpori decerat, picturæ potius deesse videretur: tantumque eam partem e facie ostendit, quam totam poterat ostendere. Sunt inter opera ejus,¹ expirantium imagines. Quæ autem nobilissima sit, non est facile dictu.

"Venerem exeuntem e mari Divus Augustus dicavit in delubro patris Cæsaris, quæ Anadyomene vocatur,² versibus Græcis

⁴ This female is termed by *Ælian* *V. H.* 12. 34. *Παγκάστη*, and thus the opinion of Harduin is highly probable, that *Παγκάστη* should be substituted in *Lucian*, *Imag.* 7. T. 2. p. 465. for *Πακάστη*.

⁵ Usually "*dono eam dedit,*" a reading supported by Reg. I. The pron. is omitted in Reg. I. Dufresn. I.; and in Cod. Colbert. it occurs after "*dedit,*" a circumstance in favor of the supposition that it was originally a marginal gloss.

⁶ *Athenæus* (13. 590.) relates, that the *Venus Anadyomene* was taken by APELLES from *Phryne*, whom, at the festival of Neptune, he saw enter the sea naked at Eleusis, (*Ilgén*, *Opusc.* I. 34.)

⁷ After "*benignus*" it has been usual to introduce a full stop. The comma appears preferable.

⁸ [It has been conjectured by J. Fr. Gronovius (*Obs. Eccles.* 6. p. 69.) that this passage should be altered to "*quanti licitarentur—dixerant*" so that the last verb should be referred to the nom. "*Rhodii*" understood. But the frequent use of "*licet*" in forms of buying and selling, seems to establish the common reading, (*Gesner*, *Thes. L. L.*)

ADDENDA.]

⁹ This is the reading of Reg. I. Dufresn. I. Edit. I. The word "*hominem*" is to be construed with "*quendam.*"

¹⁰ The narrative of *Lucian* respecting this transaction, has been already adverted to. That ANTIPHILUS was one of the rivals of APELLES, here referred to by *Pliny*, is probable from the remarks, which have been offered under the name of that artist.

¹⁰ *Quintil.* 2. 13. "Habet in pictura speciem tota facies. Apelles tamen imaginem Antigoni latere tantum altero ostendit, ut amissi oculi deformitas lateret." *Strabo*, (14. p. 637.) mentions one portrait of Antigonus, in the possession of the inhabitants of Cos. Whether it was the picture here noticed by *Pliny*, or one of those afterwards mentioned, cannot be determined.

¹ Usually "*ejus et.*" the conj. is wanting in Reg. I. II. Dufresn. I. Colbert.

² This statue of *Venus* has been universally regarded as the master-piece of APELLES: see *Prop. El.* 3. 7. 11. *Burm.* A description of it is given in several Greek *Epigrams*, *Antip. Sidon.* in

tali opere, dum laudatur, victo,³ sed illustrato, cujus⁴ inferiorem partem corruptam qui refecerit, non potuit reperiri. Verum ipsa injuria cessit in gloriam artificis. Consenuit hæc tabula carie: aliamque pro ea Nero principatu substituit suo, Dorothei manu. Apelles inchoaverat et⁵ aliam Venerem Cois, superaturus etiam illam suam priorem. Invidit mors peracta parte, nec qui succederet operi ad præscripta⁶ lineamenta inventus est.⁷ Pinxit et Alexandrum Magnum fulmen tenentem⁸ in templo Ephesiae Dianæ viginti talentis auri. Digni eminere videntur, et fulmen extra tabulam esse. Legentes meminerint omnia ea quatuor coloribus⁹ facta. Immane tabulae pretium accepit aureos mensura non numero.¹⁰

"Pinxit et Megabyzi¹ sacerdotis Dianæ Ephesiae pompam, Clitum equo ad bellum festinantem, galeamque² poscenti armigerum porrigentem. Alexandrum et Philippum quoties pinxerit, enumerare supervacuum est. Mirantur ejus Abrohem³ Samii, et Menandrum⁴ regem Cariæ Rhodii.

Anth. Planud. 4. 12. 178. (*Append. Anth. Palat.* 2, 679.) and others, 179-82. *Auson. Epigr.* 104, and consult on these passages, the excellent remarks of *Algen.* (*Opusc.* 1, 15. 34.) who enters into the question of the time, in which this statue of Venus was made by the artist, and the female, whom he had as his model. The remarks of Pliny respecting Augustus, are confirmed by *Strabo*, 14. p. 637, with the addition of some other particulars: 'Ἐν δὲ τῷ προστείπει τὸ Ἀσκληπιεῖον ἐστὶ σφόδρα ἔνδοξον καὶ πολλὸν ἀναζημάτων μεστὸν ἱερὸν, ἐν οἷς ἐστὶ καὶ ὁ Ἀπελλοῦ Ἀντίγονος. Ἦν δὲ καὶ ἡ ἀναδυομένη Ἀφροδίτη, ἣ νῦν ἀνάκειται τῷ Σεφ Καίσαρι ἐν Ῥώμῃ, τοῦ Σεβαστοῦ ἀναζήτητος τῷ πατρὶ τὴν ἀρχηγέτιν τοῦ γένους αὐτοῦ· φασὶ δὲ τοῖς Κρόις ἀντὶ τῆς γραφῆς ἔκατον ταλάντων ἄφθονον γενέσθαι τοῦ προσταχθέντος φόρου.

³ The perusal of this sentence suggests the inquiry, "Can it be said, that the *Venus Anadyomené* of APOLLES was surpassed in excellence by the Greek verses referred to?" The conjecture of Harduin, "non victo" is certainly far preferable to the received reading.

⁴ I have adopted "*cujus*," instead of the common reading "*hujus*," on the authority of Dufresn. I. Edit. I.

⁵ I have introduced the conj. "*et*," on the authority of Reg. I. II. Dufresn. I. Colbert.; and from the same MSS. I have given "*illam suam*," inverting the previous order of the words.

⁶ This is the reading of the MSS. just named; usually "*scripta*."

⁷ This second painting of *Venus*, left unfinished by the artist at his death, is noticed by *Cic. Fam.* 1. 9. *Off.* 3. 2. *Pliny* 35. 11. 40.

⁸ This narrative accords with the statements of other writers. *Plutarch* says, (*Fort. Alexand.* M. 2. 3.) "Ἐγραψε τὸν κεραυνοφόρον οὕτως ἐναργῶς καὶ κεκραμένως, ὥστε λέγειν οὐτι δνοῖν Ἀλεξανδροῖν ὁ μὲν Φιλίππου γέγονεν ἀνίκητος, ὁ δὲ Ἀπελλοῦ ἀμίμητος,

(*Vit. Alex. M.* 4.) Ἀπελλῆς γράφων τὸν κεραυνοφόρον οὐκ ἐμμήσατο τὴν χροάν, ἀλλὰ φαύτερον καὶ πεπινυμένον ἐποίησεν· ἦν δὲ λευκός, ὥς φασιν, ἡ δὲ λευκότης ἐπεφοίνισεν αὐτοῦ περὶ τὸ στήθος μάλιστα καὶ τὸ πρόσωπον. The opinion of Lysippus on this painting, is mentioned by *Plut.* (*Is. et Os.* 22.) Εὐ Δύσιππος ὁ πλάστης Ἀπελλῆν ἐμέψατο τὸν ζωγράφον, ὅτι τὴν Ἀλεξάνδρου γράφον εἰκόνα κεραυνὸν ἐνεχείρισεν, αὐτὸς δὲ λόγῃην, ἥς τὴν δόξαν οὐδὲ εἰς ἀφαιρή-

Item Ancæum⁵ Alexandriæ Gorgosthenem tragœdum, Romæ Castorem et Pollucem, cum Victoria et Alexandro Magno: item belli imaginem restrictis ad terga manibus Alexandro in curru triumphante. Quas utrasque tabulas Divus Augustus in Fori sui celeberrimis partibus⁶ dicaverat simplicitate moderata, Divus Claudius pluris existimavit, utrisque excisa Alexandri facie,⁷ Divi Augusti imaginem subdere. Ejusdem arbitrantur manu esse et in Antonie templo Herculem aversum: ut quod est difficillimum, faciem ejus ostendat verius pictura quam promittat. Pinxit et heroa nudum eaque pictura naturam ipsam provocavit.⁸

"Est et equus ejus, sive fuit, pictus in certamine: quod judicium ad mutas quadripedes provocavit ab hominibus. Namque ambitu prævalere æmulos⁹ sentiens, singulorum picturas inducens equis ostendit: Apellis tantum equo adhinnivere,¹⁰ idque et postea semper illius experimentum artis ostentatur. Fecit et Neoptolemum ex equo adversus Persas, Archelaum¹ cum uxore et filia, Antigonum thoracatum cum

σεται χρόνος ἀληθινὴν καὶ ἰδίαν οὔσαν. Compare *Meyer* (*Hist. Art.* 2, 176.)

⁹ This statement had been previously made by *Pliny* c. 7. s. 32. *Cicero* seems to have held a different opinion, (*Brut.* 18. 70.)

¹⁰ This sentence seems to be erroneously given in all MSS.; but the true reading may probably be ascertained from Edit. I., though this Ed. is not, even here, entirely free from errors. It exhibits, "Immane pretium ejus tabula in nummo aureo mensuram accepit non numero." The immense price given for the picture had been before referred to by *Pliny*, though in that passage Edit. I. has "*X. talentis*." In respect to the reading of the sentence before us, the prep. "*in*" seems to have been derived from the last *e* of "*tabule*," and the first letter of the following word; and the words of *Pliny* appear to have been, "Immane pretium ejus tabula nummorum aureorum mensura accepit, non numero."

¹ Respecting the *Megabyzi*, see *Hesych.* v. Μεγαβύζιοι λόγοι, *Hemsterh.* ad *Lucian.* 1, 134. *Perizon.* ad *Ælian.* V. H. 2. 2, and the authors referred to by *Wytenb.* ad *Plut. Opp. Mor.* 58. (*Anim.* 471.)

² This is the reading of *Cod. Voss.*; usually the conj. "*que*" has been omitted.

³ In illustration of "*Abrohem*," see *Welcker* ad *Philost. Imag.* 211.

⁴ The word "*Menandrum*" is an error of *Pliny*, or his transcribers.

⁵ Respecting the *Ancæi*, see *Nitzschii Lexicon Myth. ed. Klopfer.* 1, 191.

⁶ This arrangement of the words "*celeberrimis partibus*" I have given on the authority of the four *Codd. Par.*, which I have examined; usually written "*partibus cel.*"

⁷ The reading "*Alexandri facie*" is found in *Reg. I.* Dufresn. I. Edit. I. Commonly "*facie Alexandri*."

⁸ In *Cod. Reg. II.* Colbert. Acad. Gud. this sentence is read in a manner, which entirely changes its meaning:—"Pinxit et Hero et Leandrum, ad quam picturam natura eum provocavit." I have already advanced the opinion, (*Amalth.* 3, 297.) that both sentences were written by *Pliny*, and thus one lection appears in one MS., and another in another: neither lection correctly exhibits the words of *Pliny*.

⁹ Usually "*æmulos prævalere*." The reading given is that of *Reg. I.*

¹⁰ This narrative is given with some slight difference by *Ælian.* V. H. 2. 3, and this writer relates also, (*A. A.* 4, 50.) that APOLLES, in painting a horse, committed some error, adding at the same time, that some attributed this error not to APOLLES, but to NICO.

¹ This *Archelaus* was made governor of Susa,

equo incidentem. Peritiores artis præferunt omnibus ejus operibus eundem regem sedentem in equo; Dianam * sacrificantium virginum choro mixtam, quibus vicisse Homeri versus videtur id ipsum describentis. Pinxit et quæ pingi non possunt, tonitrua, fulgetra et fulgura, quæ Bronten, Astragen, Ceraunoboliam appellant.²

"Inventa³ ejus et ceteris profuere in arte. Unum imitari nemo potuit, quod absoluta opera atramento ilinebat ita tenui, ut id ipsum repercussu claritates colorum excitaret, custodiretque a pulvere et sordibus, ad manum intuenti demum appareret; sed et tum ratione magna, ne claritas colorum⁴ aciem offenderet, veluti per lapidem speculari intuentibus e longinquo, et eadem res nimis floridis coloribus austeritate occulte daret."

In addition to the productions of APELLES, here mentioned by Pliny, others are assigned to him by other authors. He assisted MELANTHIUS in painting Aristratus the tyrant of Sicyo, (*Polemo ap. Plut. Arat.* 13.) He painted one of the Graces, as an ornament for the concert-hall at Smyrna, (*Paus.* 9. 35. 2.) and we learn from *Stobæi Serm.* 251. p. 833. (Gesn. 1581.) that he painted the goddess Fortune:—'Ἀπελλῆς ὁ ζωγράφος ἐρωτηθεὶς διὰ τί τὴν Τύχην καζημένην ἐγράψεν· οὐχ ἔστηκε γάρ, εἶπε. This last production is probably that adverted to by Libanius *Ecphras*. Another picture of this artist, is mentioned by *Petron.* c. 84. p. 410, a passage which has suffered from transcription, and which some have unsuccessfully endeavoured to correct:—"In pinacothecam perveni, vario picturarum genere mirabilem. Nam et Zeuxidis manus vidi nondum vetustatis injuria victas, et Protagenis rudimenta cum ipsius Naturæ veritate certantia non sine quodam horrore tractavi. Jam vero Apellis quorū Græci *Monocnemon* dicunt, etiam adoravi." This is the reading of *Scaliger*; but the term "*Monocnemon*," which he has introduced, is not even a plausible emendation. *Gonsalesius* has with greater propriety suggested "*Monochromon*," which has been approved by *Dati*, (*Vite Dei Pittori* p. 33.) and by *Böttiger*, (*Arch. Pict.* I, 171.) The last painting of APELLES, which the testimony of Classical authors enables us to mention, is that adverted to by *Solinus*, c. 27.:—"Basilisci reliquias amplo sestertio Pergameni comparaverunt; ut ædem Apellis manu insignem nec aranæa intexteret, neque alites involarent, cadaver ejus reticulo aureo suspensum ibidem locarunt."

Two pointed remarks of this artist are recorded in the subjoined passages: *Clemens*

by Alexander, (*Arrian, Exp. Alex.* 3. 16. 15, *Meyer, Hist. Art.* 2, 177.)

* [This statue of Diana is ingeniously treated of by *Welcker*, (*Append. ad Trilog. Æsch.* 158.

ADDENDA.]

² This reading I have adopted on the sole authority of Reg. I., altering, however, the word "fulgora," which that MS. exhibits. In former Ed. we find the inconsistent lection, "Tonitrua fulgura fulgetraque. Bronten," &c. *Welcker ad*

Alex. (Pæd. 2. 12,) 'Ἀπελλῆς ὁ ζωγράφος, θεασάμενός τινα τῶν μαθητῶν Ἐλένην ὀνόματι πολύχρυσον γράψαντα, ὃ μειράκιον, εἶπεν, μὴ δυνάμενος γράφαι καλὴν, πλουσίαν πεποίηκε. — *Plut. (de Educ.* 7, 25. *Hutt.*) Ζωγράφος ἄβλιος Ἀπελλῆ δειξας εἰκόνα, ταύτην ἔφη νῦν γέγραφα· ὃ δὲ, καὶ ἦν μὴ λέγεις, εἶπεν, οἶδα ὅτι ταχὺ γέγραπται· θαυμάζω δὲ, πῶς οὐχὶ τοιαύτας πλείους γέγραφε. *Athenæus* (13. 588.) relates that APELLES cohabited with Lais, of whose beauty he was enamoured, and whom he introduced to his house: see *Jacobs*, (in *Wieland's Museum Atticum* 3, 177.)

APELLES II. engraver on precious stones, (*Bracci*, tab. 27,) name incorrectly given by *Bracci* and *Visconti*.

III. Engraver, (*τορρεντής*), twice mentioned by *Athenæus* 11. p. 488.

APHRODISIUS, sculptor of the first age after the birth of Christ, native of Tralles. *Pliny* 36. 5. 4. "Palatinas domos Cæsarium replevere probatissimis signis Craterus cum Pythodoro—et singularis Aphrodisius Trallianus."

APOLLODORUS, I. painter who brought the art to a high state of perfection, and handed it in this state to ZEUXIS. His character as an artist, and two of his celebrated productions, are noticed by *Pliny* 35. 9. 36. "In luminibus artis primus refulsit Apollodorus Atheniensis nonagesima tertia Olympiade. Hic primus species exprimeere instituit, primusque gloriam penicillo jure contulit. Ejus est sacerdos adorans, et Ajax fulmine incensus, qui Pergami spectatur hodie: neque ante eum tabula ullius ostenditur, quæ teneat oculos. Ab hoc artis fores apertas Zeuxis Heracleotes intravit.—In eum Apollodorus supra scriptus⁵ versus fecit, artem ipsi ablatam Zeuxin ferre secum." There is considerable probability in the opinion of *Welcker*, that the portrait described by *Philostr.* 2. 13, was taken from the *Ajax* of APOLLODORUS, here mentioned by *Pliny*. This artist is adverted to by other ancient writers, who in part illustrate the words of *Pliny* and, shew the excellence of APOLLODORUS, and in part exhibit his excessive arrogance. Thus *Plutarch* writes, (*de Glor. Athen.* 2.) Ἀπολλόδωρος ὁ ζωγράφος, ἀνθρώπων πρῶτος ἐξερῶν φθορὰν καὶ ἀπόχρωσιν σκιάς, Ἀθηναῖος ἦν, οὗ τοῖς ἐργοῖς ἐπιγέγραπται, Μωμήσεται τις μᾶλλον ἢ μωμήσεται. In illustration of this passage see *Facius, Excerpt.* 175. *Hesychius* says, Σκιά, σκιάσις, ἐπιφάνεια τοῦ χρώματος ἀντίμορφος. Σκιαγραφίαν, τὴν σκηνογραφίαν οὕτω λέγουσι· ἐλέγετο δὲ τις καὶ Ἀπολλόδωρος ζωγράφος σκιογράφος ἀντὶ τοῦ σκηνογράφος.

Philostr. 290.) offers some remarks on the right interpretation of the passage.

³ One of the inventions of APELLES, is adverted to by *Pliny* 35. 6. 25.

⁴ The common reading is "ne colorum claritas oculorum aciem," &c. I have corrected the passage on the authority of Reg. I. II. *Dufresne*. I. *Colbert*., though the third of these MSS. exhibits "colorum" instead of "colorum."

⁵ This is the reading of Reg. I., *Dufresne*. I., *Edit.* I. The common lection exhibits "dictus."

οὗτος δὲ καὶ πῖλον ἐφόρει ὀρθόν, καὶ ἐν τοῖς ἔργοις ἐπιγράφεται, Μωμήσεται, κ. τ. λ. Pliny, however, mentions the verse in question, which may be translated, "Any one may blame this, sooner than imitate it," as placed by ZEUXIS, not by APOLLODORUS, under one of his paintings. A picture of the Heraclidae, Alcmena, and the daughter of Hercules, supplicating the Athenians, when under fear of Eurystheus, is mentioned by the *Schol. Aristoph. Plut.* 385. (p. 113. Hemst. Lips.) as executed by APOLLODORUS, Γραφή μέντοι ἐστὶν οἱ Ἡρακλεῖδαι καὶ Ἀλκμήνη καὶ Ἡρακλέους θυγάτηρ Ἀθηναίους ἱκετεύοντες, Εὐρύσθεα δὲ δέδιστες, ἥτις Παμφίλου οὐκ ἐστὶν ὡς φασιν, ἀλλ' Ἀπολλοδώρου. The correctness of the opinion, that PAMPHILUS was the author of this picture will be examined under the name of that artist; but there is no improbability in the supposition, that such a picture was executed also by APOLLODORUS, who as an Athenian, and as having received from his fellow-citizens the highest applause, must have been disposed to gratify their national pride.

II. Statuary, country uncertain, but flourished about Olymp. 114. The correctness of this date is evident from a comparison of the following passages of Pliny, the former of which exhibits also the violence of temper, and acuteness of judgment, which distinguished this artist:—"Silanio Apollodorum fudit fictorem et ipsum, sed inter cunctos diligentissimum artis, et inimicum sui iudicem, crebro perfecta signa frangentem, dum satiari cupiditate artis non quit, et ideo insanum cognominatum. Hoc in eo expressit, nec hominem ex ære fecit, sed iracundiam." (34. 8. 19.) "Nunc percensebo eos, qui ejusdem generis opera fecerunt, ut Apollodorus, Androbulus, Asclepiodorus, Aleuas philosophos," (ibid.) Now as Pliny had before stated, that SILANIO lived in Olymp. 114, there can be no question that this was also the period, in which APOLLODORUS flourished. The opinion of Thiersch, (*Epoch. Art. Gr.* 3. Adnot. 91.) that SILANIO made the statue adverted to by Pliny, after the death of APOLLODORUS, appears to me inconsistent with the expressions of the historian; and the argument, which he adduces,—that APOLLODORUS occurs as the name of the father of CLEOMENES, on the base of the *Venus de Medici*,—is evidently without force, because as APOLLODORUS was a common name among the Greeks, nothing is more probable than that it refers to a different person from the statuary. See Heyne ad *Fragm. Apollod.* 456.

III. Architect, of the first age after Christ, who constructed for Trajan, a 'forum,' a concert-hall, and a place for public exercises, in the city of Rome; but who was banished by Hadrian, on account of some free remarks, which he uttered, and afterwards put to death. (*Xiphilinus* 69. p. 1152. Reim.)

APOLLODOTUS, engraver on precious stones, (*Bracci* 1. tab. 23 & 24.) of uncertain age.

APOLLONIDES, engraver on precious stones, flourished after PYRGOTELES and Alexander the Great; mentioned as having acquired considerable reputation, by Pliny (37. 1. 4.) "Post Pyrgotelem Apollonides et Cronius in gloria fuere, quique Divi Augusti imaginem similem expressit, qua postea principes signabant, Dioscurides."

APOLLONTIUS I., Sculptor, distinguished by a bust of Hercules, the extant part of which is preserved in the Vatican Museum at Rome; an Athenian, and the son of a person termed Nestor, as is evident from the Inscr. ΑΠΟΛΛΩΝΙΟΣ ΝΕΣΤΟΡΟΣ ΑΘΗΝΑΙΟΣ ΕΠΟΙΕΙ.

II. Athenian statuary, son of Archias, known from the Inscr. placed under the head of a youthful hero made of brass, and found at Herculaneum: ΑΠΟΛΛΩΝΙΟΣ ΑΡΧΙΟΥ ΑΘΗΝΑΙΟΣ ΕΠΩΗΣΕ. See *Museum Hercul.* 1. tab. 48, *Winckelm. Opp.* 2, 55. 203.

III. Sculptor, made the head of a young Satyr, now preserved at Egremont-House, Petworth. The Inscr. is ΑΠΟΛΛΩΝΙΟΣ ΕΠΟΙΕΙ. See *Odofr. Müller, in Amalth.* 3, 252.

IV. Engraver on precious stones, (*Bracci* 1. tab. 25.)

V. Sculptor, who, in connection with his brother TAURISCUS, constructed a celebrated image of a bull, formerly the property of Asinius Pollio. This image is generally supposed to be that now known as the *Farnese Bull*, though artists have observed several things in the latter performance, which argue it to be of a later date. It is evident from *Pliny* 36. 5. 4, that TAURISCUS was the brother of APOLLONIUS:—"Zethus et Amphio ac Dirce et taurus vinculumque ex eodem lapide Rhodo advecta opera Apollonii et Taurisci. Parentum ii certamen de se fecere: Menecratem videri professi, sed esse naturalem Artemidorum." In a preceding passage, Pliny mentions that TAURISCUS was born at Tralles.

ARCESILAUS I. statuary, country uncertain, son of Aristodicus. *Diog. L.* (*Arces.* 45,) relates, that he made a statue of Diana, on which were inscribed some verses written by Simonides. From the circumstance we may conclude, that he flourished about Olymp. 70. B. C. 500.

II. Painter of Paros, Pliny 35. 11. 38, after noticing the opinion of those, who maintained that enamelling was invented by ARISTIDES, says, "Sed aliquanto vetustiores encaustæ picturæ exstitere, ut Polygnoti et Nicanoris et Arcesilai Pariorum." From this passage we may perhaps infer that this artist was contemporary with POLYGNOTUS, (Olymp. 80,) especially if we take the term "*aliquanto*" in its strict and proper import. If it were certain that *Athenæus* (10. p. 420.) refers to *this* ARCESILAUS, as a tutor of APELLES, and if we could place firm reliance on all the statements of Athen., we must conclude that he flourished about Olymp. 97.; but as the name ARCESILAUS was exceedingly

frequent, we may suppose another painter of this name to have instructed APELLES, if indeed we admit that APELLES had a tutor of this name.

III. Painter, lived subsequently to the one just named, son of TISICRATES, (*Pliny* 35. 11. 40,) who was instructed in the art of statuary by LYSIPPUS, (34. 8. 19.) As therefore TISICRATES flourished in Olymp. 120, we may refer his son to Olymp. 128. I have little doubt that the picture in honor of Leosthenes, killed in the Lamian War, Olymp. 114. 2, B. C. 323, and his sons, was the production of this artist, (*Paus.* 1. 1. 3.) That this painting was made after the death of Leosthenes, is probable from the very circumstance, that it includes his sons. It was kept in the Piræus at Athens.

IV. Sculptor of the first century before Christ, country uncertain. Some of his productions are mentioned in the following passages of Pliny:—"M. Varro magnificat Arcesilaum, Lucii Lentuli familiarem, ejus proplasmata pluris venire solita artificibus ipsis quam aliorum opera. Ab hoc factam Venerem Genetricem in Foro Cæsaris et priusquam absolveretur, festinatione dedicandi positam. Eidem⁶ a Lucullo H. S. L. X. signum Felicitatis locatum, cui mors utriusque inviderit. Octavio, equiti Romano cratera facere volenti exemplar a gypso factum talento." (35. 12. 45.) "Arcesilaum quoque magnificat Varro, cujus se marmoream habuisse læanam tradit, aligerosque ludentes cum ea Cupidines, quorum alii religatam tenerent, alii e cornu cogerent bibere, alii calcarent soccis, omnes ex uno lapide." (36. 5. 4.) To this artist likewise, I would refer with Harduin that sentence of Pliny, which will be cited under *Archesita*.

ARCHELAUS, sculptor of Priene, who represented in an embossed work the apotheosis of Homer; son of APOLLONIUS, and this circumstance has led some erroneously to attribute to the latter, the production just mentioned, (*Winckelm. Opp.* T. 6. P. 1. p. 70, *Siebelis Ind.* sub voce.)

ARCHESITA, name of a sculptor, Pliny 36. 5. 4. "Pollio Asinius ut fuit acris vehementiæ, sic quoque spectari monumenta sua voluit. In iis sunt Centauri Nymphas gerentes, Archesitæ," &c. The unusual form of this name, however, strikingly resembling as it does, an adjective derived from a country, as Ἀβδηρίτης, Χερρόνιτης, suggests the idea, that it cannot be the true name of the artist. In Codd. Reg. II. Dufresn. I. Colbert. we find the term "*Archesilaus*," and though this reading appears to be false, it may assist us in discovering the correct form of the passage. Reg. I. exhibits the common lection; and Harduin, comparing this MS. with those before named, very happily conjectures, that the true reading is "*Arcesila*" or "*Arcesilai*," so that the passage may be understood of ARCESILAUS IV. already named. This conjecture I receive

as rectifying the whole passage; nor can the termination of "*Arcesila*" create any difficulty, since this form of the genitive is exceedingly frequent.

ARDICES, artist mentioned by Pliny 35. 3. 5. as one of the first, who practised drawing in outline:—"Primi exercuere (picturam linearem) Ardices Corinthius et Telephanes Sicyonius, sine ullo etiamnum hi colore, jam tamen spargentes lineas intus." The name of this artist is ably discussed by Böttiger, (*Arch. Pict.* 1, 138.)

AREGO, painter, who in conjunction with CLEANTHES, decorated with his productions, the temple of Diana Alphionia, or Diana Alphiusia, on the banks of the Alpheus in Elis. *Strabo*, 8. p. 345. Ἐν δὲ τῷ τῆς Ἀλφειονίας ἱερῷ γραφαὶ Κλεάνθους τε καὶ Ἀρήγοντος, ἀνδρῶν Κορινθίων, τοῦ μὲν Τροίας ἄλωσις καὶ Ἀθηνᾶς γοαί, τοῦ δὲ Ἀρτεμὶς ἀναφερομένη ἐπὶ γρονθοῖς σφόδρα εὐδοκίμων. I have little doubt that the CLEANTHES mentioned by Strabo is the same as the artist of this name, of whom Pliny states (35. 3. 5,) that he invented drawing in outline; and if so, we must consider that both CLEANTHES and AREGO, lived at a very early period.

ARELLIUS, painter, lived shortly before Augustus, *Pliny* 35. 10. 37. "Fuit et Arellius Romæ celeberrimus paullo ante Divum Augustum, nisi flagitio insigni corrupisset artem, semper alicujus femina amore flagrans, et ob id Deas pingens, sed dilectarum imagine. Itaque in pictura ejus scorta numerabantur."

ARETHO, see ALPHEUS.

ARGELIUS, architect, age and country uncertain. *Vitruv. Prof.* 7. 12. "Argelius (volumen edidit) de Symmetriis Corinthiis et Ionico Trallibus Æsculapio, quod etiam ipse sua manu dicitur fecisse."

ARGIUS, statuary supposed to be mentioned in Pliny 34. 8. 19, as one of the pupils of POLYCLETUS. *Thiersch*, however, (*Epoch.* 3. *Adnot.* 80.) contends, that the words of Pliny, "Polycletus discipulos habuit Argium Asopodorum," &c. should be understood as referring, not to two distinct persons, ARGIUS and ASOPODORUS, but to ASOPODORUS the ARGIVE. This method of explanation seems very probable.

ARIDICUS, painter, one of the pupils of ARCESILAUS, whom Athen. mentions as an instructor of APELLES, (10. p. 420.)

ARIMNA, painter, country uncertain, but who lived before the time of APELLES; mentioned in Varro *L. L.* 8. p. 129. Bip. "Pictores Apelles, Protogenes, sic alii artifices egregii non reprehendendi, quod consuetudinem Myconis, Dioris, Arimnæ et aliorum superiorum non sunt secuti." The present reading of this passage exhibits one error, which it may not be improper here to notice and correct. The design of Varro, in the whole course of remarks, which he here pursues, is to shew, that poets and artists, and those engaged in any profession, ought not to adhere to the usages of their predecessors, when these usages are censurable. Several inquiries

⁶ The common reading is "*Deinde etiam*," adv. wanting in Reg. I. II. Dufresn. I. Colbert.

are proposed to establish this principle; and it is obvious that the sentence before us forms one of these inquiries. But if so, then the adverb "non," occurring after "egregii," requires to be erased; for its use is decidedly at variance with the very meaning, which Varro designed to convey. The correctness of the term "sic," is to my mind very doubtful; and it certainly appears far preferable to read "*sicut*."

ARISTANDER, statuary, native of the island Paros, flourished about the time of the battle at Ægospotamos, in Olymp. 93. 4, and constructed the brazen tripod, which the Lacedæmonians dedicated at Amyclæ, out of the spoils, which they took, *Paus.* 3. 18. 5. Ἀρίστανδρος ὁ Πάριος — γυναικα ἐποίησεν, ἔχουσαν λύραν, Σπάρτην δῆξεν. — οὗτοι δὲ οἱ τρίποδες μεγάλοι τε ὑπὲρ τοὺς ἄλλους εἰσὶ, καὶ ἀπὸ τῆς νίκης τῆς ἐν Αἰγospotaμοῖς ἀνετίθησαν.

ARISTARETE, female, celebrated as a painter, country and age uncertain, daughter and pupil of NEARCHUS; made a portrait of Æsculapius. (*Plin.* 35. 11. 40.)

ARISTEAS, sculptor, who in connection with PAPIAS, formed two Centaurs. Both these artists were inhabitants of Aphrodisias, but of uncertain age. Their names are inscribed on their works. *Foggini* (*Mus. Capit.* 4. tab. 13. 14.) *Winchelmann* (*Opp.* T. 6. P. 1. p. 300.) considers that they flourished in the time of Hadrian.

ARISTIDES I., statuary, one of the pupils of POLYCLETUS, celebrated on account of the chariots for two, and for four horses, which he constructed, (*Plin.* 34. 8. 19.) *Meyer* has conjectured, (*Hist. Art.* 1, 88,) and perhaps with propriety, that this ARISTIDES is the person named by *Paus.* 6. 20. 7, as having improved the form of the starting-place at the Olympic Games.

⁷ The verb "est" is usually inserted here; but it is wanting in all the Paris MSS.

⁸ This painting had been before adverted to by *Pliny*, c. 4. s. 8. "Tabulis externis auctoritatem Romæ publice fecit primus omnium L. Mummius, cui cognomen Achaici victoria dedit. Namque cum in præda vendenda rex Attalus denarium sex millium emisisset tabulam Aristidæ Liberum patrum pretio, miratus suspicatusque aliquid in æa virtutis, quod ipse nesciret, revocavit tabulam Attalo multum querente, et in Cereris delubro posuit, quam primam arbitror picturam externam Romæ publicatam." This is the reading of the passage, which *J. Fr. Gronovius*, with his great penetration, has elicited and approved, principally on the authority of Cod. Voss., though in some particulars, the reading of Reg. I. is preferred. It would be erroneous to alter "*denarium sex millium*," (a reading which Gronov. has properly taken from Xῡ) to "*denarium sexcentorum millium*," in order to make this passage similar to another of the same author, "*Aristidis pictoris Thebani unam tabulam centum talentis rex Attalus licitatus est*," (7. 38.) In the passage just cited, *Pliny* speaks not, I apprehend, of the picture of Bacchus, but of another picture, to which also he adverts at the end of the passage quoted in the text. That it was not the picture of Bacchus, for which Attalus paid 100 talents, appears sufficiently evident from the circumstance, that *Pliny* mentions that such a price was given for one painting of the artist, long after he had distinctly noticed the portrait of Bacchus; and had he understood that this was the painting, which was so highly valued, he would have introduced this particular

This opinion is maintained also by Bückh, (*Inscr. Græc.* 1, 39.)

II. Very celebrated painter, rather older than APELES, but contemporary with him, born at Thebes, son of ARISTODEMUS, brother and pupil of NICOMACHUS, (see the art. *Nicomachus*.) had another instructor named EUXENIDAS, as we learn from *Pliny* 35. 10. 36. "Euxenidas hæc ætate docuit Aristidem præclarum artificem, Eupompus Pamphilum Apellis præceptorem." Some of the productions of this artist, and his general character as a painter, are thus noticed by *Pliny*:—"Æqualis Apellis fuit Aristides Thebanus. Is enim primus animus pinxit, et sensus hominis expressit, quæ vocant Græci ἡθῆ, item perturbationes, durior paullo in coloribus. Hujus pictura⁷ oppido capto ad matris morientis ex vulnere mammam adrepens infans, intelligiturque sentire mater et timere, ne emortuo lacte sanguinem lambat, quam tabulam Alexander Magnus transtulerat Pellam in patriam suam. Idem pinxit proelium cum Persis, centum homines tabula eæ complexus, pactusque in singulos mnas decem a tyranno Elatensium Mnasone. Pinxit et currentes quadrigas et supplicantem pæne cum voce, et venatores cum captura et Leontionem pictorem, et anapaumenen propter fratris amorem, item Liberum patrem⁸ et Ariadnen spectatos Romæ in æde Cereris; tragædum puerum⁹ in Apollinis, cujus tabulæ gratia interiit pictoris insecitia, cui tergendam eam mandaverat M. Junius prætor sub die ludorum Apollinarium. Spectata est et in æde Fidei in Capitolio, imago senis cum lyra puerum docentis. Pinxit et ægrum sine fine laudatum. Qua arte¹⁰ tantum valuit, ut Attalus rex unam tabulam ejus centum talentis emisse tradatur."

respecting it, immediately after mentioning the picture itself. To me it appears that Attalus purchased one production of the artist for 100 talents, and removed this with him to Pergamus; and that he wished to purchase the second for six thousand denarii, but was compelled to return it to Mummius. The incorrectness of the opinion of Gronovius, that in the last sentence of the passage cited in the text, the word "*centum*" should be erased, and we should read, "*unam tabulam ejus talento emisse tradatur*," will be evident from the remarks, which will be offered under the art. *Nicias*. Respecting the picture of *Bacchus*, by ARISTIDES, there is a striking passage in *Strabo* 8. p. 381. Φησὶ γὰρ (Πολύβιος) ἰδεῖν παρὼν ἐρόμη- μένους πίνακας ἐπ' ἰθάφους, πεττεύνοντας δὲ τοὺς στρατιώτας ἐπὶ τούτων. Ὀνομάζει δ' αὐτῶν Ἀριστείδου γραφὴν τοῦ Διονύσου, ἐφ' οὗ τινες εἰρησθαί φασι τὸν, οὐδὲν πρὸς τὸν Δόνυνσον· καὶ τὸν Ἡρακλέα τὸν κατα- πανόμενον τῷ τῆς Δηϊανείρας χιτῶνι. (Was this also a picture of ARISTIDES?) Τοῦτον μὲν οὖν, οὐχ ἐωράκαμεν ἡμεῖς, τὸν δὲ Δόνυνσον ἀνακείμενον ἐν τῷ Δημητρίῳ τῷ ἐν Ῥώμῃ κάλλιστον ἔργον ἐωρῶμεν. Ἐμπροσθέντος δὲ τοῦ νέου, συνηφανίσθη καὶ ἡ γραφὴ νεωστὶ.

⁹ This is the reading of Edit. I.: commonly "*tragædum et puerum*."

¹⁰ This reading is supported by all MSS.; common lection, "Qua arte."

To the productions mentioned in this quotation, we must add a painting of Iris, which though left unfinished by the artist, was greatly and universally admired, (*Pliny* 35. 11. 40.) ARISTIDES, together with PAUSANIAS and NICOPHANES, excelled in taking the portraits of courtezans; and on this account these three artists were designated *πορνογράφοι*, (*Polemo ap. Athen.* 13. p. 567.) Some of the ancients assigned to ARISTIDES the invention of painting on wax. *Pliny* 35. 11. 39. "Cris pingere ac picturam in urere qui primus excogitaverit, non constat. Quidam Aristidis inventum putant, postea consummatum a Praxitele. Sed aliquanto vetustiores encaustæ¹ picturæ existerent, ut Polygnoti et Nicanoris et Arcesilai Pariorum." The sons of this artist were NICEROS and ARISTO; and them he trained to the profession of painting. He had also as his pupil ARISTIDES III.

III. Painter, one of the pupils of ARISTIDES the *Theban*, whose history and productions have just been stated, (*Pliny* 35. 10. 36.)

ARISTO I., statuary, born in Laconia, history uncertain, brother of TELESTAS, in connection with whom he made a colossal statue of Jupiter, which was placed at Delphi by the Clitorii, on account of the many cities, which they had subdued. An *Epigram* inscribed on this statue, but found in a mutilated state, is given in *Paus.* 5. 23. 6.

II. Engraver on silver, and statuary, born at Mytilene, but in what period is uncertain. (*Pliny* 33. 12. 55.) To this artist we must also refer 34. 8. 19. "Præterea sunt æqualitate celebrati artifices, sed nullis operum suorum præcipui, Aristo—Calliades—argenti calatores."

III. Painter, son of ARISTIDES II., and brother of NICEROS; painted a Satyr holding a goblet, and crowned with flowers. ANTORIDES and EUPHRANOR appear to have been his pupils. See *Pliny* 35. 10. 36, and the remarks offered under *Antorides*.

ARISTOBULUS, painter mentioned by *Pliny*, among those who attained great proficiency in the art, (35. 11. 40.) In this passage he applies to him the epithet "*Syros*," which should, I think, be understood in relation to the island *Syros*, one of the Cyclades.

ARISTOCLES I. II. Two statuaries, requiring to be carefully distinguished from each other, and whose history deserves our especial notice, because from them a line of artists proceeded, in whom an adaptation to these pursuits seemed to be hereditary, and because a knowledge of the period, in which they flourished, will enable us to determine the age of many other artists with certainty. We know not the father of the elder ARISTOCLES; but *Paus.* (5. 25. 6,) mentions this artist as a Cydonian, and says that he flourished before Zancle was termed Messene,—a cir-

cumstance, which occurred in Olymp. 71. 3. (*Bentl. Resp. ad Boyle* p. 28. ed. Lugd. Bat. *Larcher ad Herod.* 5, 257, *Clinton Fasti Hellen.* ad ann. 476, *Jacobs in Amalith. Pref.* 3, 8.) The son of this ARISTOCLES was termed CLEETAS, (*Paus.* 6. 20. 7.) for there is no reason why we should not understand *Paus.* as referring to this ARISTOCLES, and as he mentions in another place, (5. 24. 1,) that ARISTOCLES the *Sicyonian*, was the son and pupil of CLEETAS, we are naturally led to infer that he was the grandson of the elder, because it is well known, that among the Greeks, a name frequently descended from a grandfather to a grandson. The elder CANACHUS, was a brother of ARISTOCLES the *Sicyonian*, and appears to have been rather superior to him in his profession. This ARISTOCLES was engaged with CANACHUS and AGELADAS, in constructing three Muses, referred to in an *Epigram* cited at the end of the art. *Ageladas*. The pupil of the younger ARISTOCLES was SYNNOO; and the son and pupil of SYNNOO was PTOLICHUS of Ægina. (*Paus.* l. c.) We learn also from *Paus.* 6. 3. 4, that PTOLICHUS instructed SOSTRATUS, and that SOSTRATUS taught PANTIAS. The order, then, in which these artists appeared, is the following:—

1. ARISTOCLES the <i>Cydonian</i> , Olymp. 54.	
2. CLEETAS	61.
3. ARISTOCLES the <i>Sicyonian</i> ,—CANACHUS	68.
4. SYNNOO	75.
5. PTOLICHUS	82.
6. SOSTRATUS	89.
7. PANTIAS	96.

The remark of *Paus.*, that PANTIAS was the seventh pupil of ARISTOCLES, accords with the practice of Greek and Roman writers, to bring together the first and last individuals of any series. In respect to the dates assigned to the two artists named ARISTOCLES, it may suffice to observe that as the elder CANACHUS flourished in Olymp. 68,—a point, which will be afterwards established,—his brother the younger ARISTOCLES must be referred to this Olympiad, and the elder ARISTOCLES, his grandfather, can be consistently assigned to Olymp. 54, so as to be contemporary with BUPALUS and ATHENIS. *Thiersch* (*Epoch.* 3. *Adnot.* 81.) has very amply discussed the history of the two artists before us, and of all, who were connected with them by birth or tuition; and from his observations I gratefully acknowledge that I have derived considerable assistance, though I had embraced many of his conclusions before I perused his work. *Böckh*, also, (*ad Inscr.* 1, 39,) has written on these artists; but he has failed clearly to discern some of the particulars, which we have established, and has fallen into several errors. In the first place, he has erred greatly in considering that CLEETAS assisted PHIDIAS,—an opinion supported by no vestige of Classical authority. Probably he thought, when

¹ The term "*encaustæ*" is supported by *Cod. Voss.*; common reading, "*encausticæ*."

he was advancing the opinion, of COLOTES. In the next place, he erroneously assigns the elder ARISTOCLES to Olymp. 70 or 75, laying too great stress on the remark of PAUS. (5. 26. 5,) that he flourished *before* the name of Zancle was changed to Messene. Now certainly this statement does not require us to consider, that he flourished immediately before this change took place; and such an opinion would be at variance with the circumstance, that PAUS. mentions this ARISTOCLES among the most ancient artists. BÖCKH is chargeable with error also, in fixing Olymp. 95, as the date of the younger ARISTOCLES. But our attention is now required to the removal of a difficulty presented by PAUSANIAS. In 5. 26. 5, he mentions the elder ARISTOCLES as a *Cydonian*, but in 6. 3. 4, where he remarks that PANTIAS was the *seventh* from ARISTOCLES, he terms this last artist a *Sicyonian*. Now certainly we cannot understand PAUS. as referring to the younger ARISTOCLES, who was confessedly a Sicyonian; because SOSTRATUS and PANTIAS were not respectively the sixth and seventh from him, nor can we introduce other artists so as to assign to them these places. But the difficulty is removed, if we consider that the elder ARISTOCLES was a native of Cydonia, but exercised his art in Sicily,—a circumstance obvious from the fact, that his immediate descendants were termed Sicyonians. It would be tedious to enumerate instances, in which different statements are found as to the *country* of eminent men, (*Odofr. Müller, Dorians* 1, 122.) and in the case of artists, two reasons may be assigned for this, either that the individual in question left his native place, and gained the freedom of some other city, (*Paus.* 6. 4. 7,) or that he received his appellation, not from the place, in which he was born, but from that, in which he chiefly exercised his profession, and received pupils. In regard to the *works* of these artists, the elder constructed a statue of Hercules fighting with an Amazon on horseback, for a belt;—a performance, which was dedicated at Olympia, by EVAGORAS the Zanclean, (*Paus.* 5. 25. 6.) The younger ARISTOCLES made the statue of a Muse, and that of Jupiter with Ganymede, the latter of which was dedicated at Olympia, by Gnothis the Thessalian, (5. 24. 1.)

III. Sculptor mentioned in an Inscr. given by BÖCKH, 23.: * * ἀνέστηκεν, Ἀριστοκλῆς ἐποίησεν. BÖCKH infers from the circumstance, that the monument bearing this Inscription, was found in Attica, that the artist who formed it, was a different person from either of the two just named. This, however, must remain doubtful; for what inconsistency would there be in our supposing, that ARISTOCLES II., who obtained so great a height of glory, should construct a monument, which an Athenian citizen might dedicate in his own country?

IV. Sculptor, mentioned in an Inscr. *ap. BÖCKH.* 150, as having repaired the base

of a statue of Minerva the Virgin, formed by PHIDIAS, in Olymp. 95. 3.

V. Painter, son and pupil of NICOMACHUS, flourished about Olymp. 113. (*Pliny* 35. 10. 36.)

ARISTOCLIDES, painter, age and country uncertain, *Pliny* 35. 11. 40, "Hactenus indicatis in genere utroque proceribus, non silebuntur et primis proximi: Aristoclesides qui pinxit ædem Apollinis," &c.

ARISTODEMUS I., painter, country uncertain, father and instructor of NICOMACHUS. As this last artist flourished, in all probability, about Olymp. 105, we must infer that his father lived about Olymp. 97, *Pliny* 35. 10. 36.

II. Statuary, country uncertain, flourished after Alexander the Great, *Pliny* 34. 8. 19. "Aristodemus (*fecit*) et luctatores, bigasque cum auriga, philosophos, anus, Seleucum regem. Habet gratiam suam hujus quoque Doryphoros." This passage enables us to determine with considerable precision, the time of the artist, because Seleucus was made king of Babylo, in Olymp. 117. 1, B. C. 312.—*Tatian, (Orat. adv. Græc.* 55. p. 120. Worth.) mentions a statue of Æsop made by ARISTODEMUS; but whether we are to refer this to the individual now before us, or to another artist of the same name, is a point, which must be left in uncertainty.

III. Painter born in Caria, contemporary and host of the elder Philostratus, who expresses great obligations to him; wrote a treatise on *Eminent Painters, on the Cities, in which the Art of Painting had been most Extensively Cultivated, and on the Kings, who had patronised it.* (*Philostr. Proæm. Icon.* p. 4. Jacobs.)

ARISTODOTUS, statuary; chief production, a statue of the prostitute *Mystis.* (*Tatian, adv. Græc.* 52. p. 114. Worth.)

ARISTOGITO, Theban statuary, who in connection with HYPATODORUS, made the presents dedicated by the Argives at Delphi. *Paus.* 10. 10. 2. Πλησίον δὲ—καὶ ἄλλα ἀναθήματά ἐστιν Ἀργείων, οἱ ἡγήμονες τῶν ἐς Θήβας ὁμοῦ Πολυνείκει στρατευσάντων, Ἀδραστός τε Ταλαοῦ, καὶ Τυδεὺς Οἰνέως καὶ οἱ ἀπόγονοι Προίτων, καὶ Καπαρνεὺς Ἰππόνου, καὶ Ἐπτόκλος ὁ Ἴφιους, Πολυνείκης τε καὶ Ἰππομέδων ἀδελφῆς Ἀδράστου παῖς· Ἀμφιαράδου δὲ καὶ ἄρμα ἐγγὺς πεπιόηται, καὶ ἔφεστηκὼς Βάτων ἐπὶ τῷ ἄρματι, ἡνίοχος τε τῶν ἵππων, καὶ τῷ Ἀμφιαράδῳ καὶ ἄλλως προσήκων κατὰ οἰκειότητα· τελευτάιος δὲ Ἀλιζέρσης ἐστὶν αὐτῶν· οὗτοι μὲν δὴ Ὑπατοδώρου καὶ Ἀριστογοιτινός ἐσιν ἔργα, καὶ ἐποίησαν σφᾶς, ὡς αὐτοὶ Ἀργεῖοι λέγουσιν, ἀπὸ τῆς νίκης, ἥντινα ἐν Οἰνίῳ τῇ Ἀργεῖα αὐτοὶ τε καὶ Ἀθηναίων ἐπικούροι Λακεδαιμονίου ἐνίκησαν. That both the artists above noticed were Thebans, is evident from a Greek Inscr. *ap. BÖCKH.* 25. It is remarkable, that in this Inscr. they are mentioned conjointly, as having together made the statue, to which it is affixed. The statue in question is that of a citizen of Orchomenus, who had conquered at some Public

Games, and probably at the Pythian Games, as *Böckh* conjectures, since it was discovered at Delphi. The time, in which ARISTOGITO and HYPATODORUS lived, can be clearly ascertained from several distinct sources of evidence. In the first place, *Pliny* (34. 8. 19,) asserts, that HYPATODORUS flourished together with POLYCLEES, CEPHISODOTUS, and LEOCHARES, about Olymp. 102. Secondly, it has been ingeniously observed by *Böckh*, that the *Inscr.* found at Delphi could not have been made after Olymp. 104. 1, because in that year, Orchomenus was utterly destroyed by the Thebans. (*Fr. Aug. Wolf, ad Demosth. Lept.* 328, *Böckh, Oecon. Civ. Att.* 2, 371.) Thirdly, *Paus.* in the passage above cited, refers to a victory obtained by the Argives and Athenians over the Lacedæmonians; and though we cannot point out the particular battle referred to, we can fix with considerable certainty the period, in which it occurred. The celebrated league between the Athenians and Argives, made at the instance of Alcibiades, was concluded in Olymp. 90. 1; and from this period, a lengthened war raged between the Argives and the Lacedæmonians, which seems to have been, for the most part, unfavorable to the former. But it is probable that in one battle they gained, or at least claimed to have gained, (ὥς αὐτοὶ Ἀργεῖοι λέγουσι, *Paus.*) a slight advantage, and that they had the statues mentioned in the above passage made, in order to weaken, if not to obliterate, the memory of their previous defeats. Thus we must conclude that ARISTOGITO and HYPATODORUS exercised their profession from Olymp. 90. to 102. The hypothesis of *Böckh*, that HYPATODORUS was the father of ARISTOGITO, appears to be unsupported by any arguments of weight.

ARISTOLAUS, painter, son and pupil of PAUSIAS; several productions are mentioned by *Pliny*, 35. 11. 40. "Pausiæ filius et discipulus Aristolaus e severissimis pictoribus fuit, cujus sunt Epaminondas, Pericles, Medea, Virtus, Theseus, imago Atticæ plebis, boum immolatio." He flourished about Olymp. 118.

ARISTOMACHUS, statuary born in the neighbourhood of the Strymo, age uncertain; first made statues of prostitutes, referred to in an *Epigram* of Antipater, (*Anthol. Palat.* 6. 268.)

ARISTOMEDES, Theban statuary, who in connection with *Socrates*, one of his fellow-citizens, made a statue of *Cybele*, which *Pindar* dedicated in a temple near Thebes, (*Paus.* 9. 25. 3.) Now as *Pindar* lived from Olymp. 65. 3, to Olymp. 85. 2, if we suppose that the statue in question was dedicated by him about the middle of his life, we must assign the artists under notice, to Olymp. 75.

ARISTOMEDO, statuary of Argos, flourished a little before the first, or second expedition of the Persians against Greece; made the presents, dedicated at Delphi by the Phocians, in acknowledgment of a great victory obtained by them over the

Thessalians, (*Paus.* 10. 1. 4.) The war, which these offerings commemorated, has been noticed under the art. *Ageladas*. Every consideration requires us to assign ARISTOMEDO to about Olymp. 74.

ARISTOMENES, Thasian painter, *Vitruv. Præf.* 3, 2, as one of those, who failed to attain eminence, not through a want of ability or industry, but through the unpropitious influence of circumstances.

ARISTONIDAS I., statuary, who formed a celebrated statue of *Athamas*, expressive of his fury subsiding into penitence, after the murder of his son *Learchus*, (*Pliny* 34. 14. 40.)

II. Painter, obtained considerable reputation, father and teacher of MNASITIMUS, (*Pliny* 35. 11. 40.)

ARISTONOUS, statuary, age uncertain, native of the island Ægina, and maker of the statue of Jupiter dedicated by the Metapontines at Olympia, (*Paus.* 5. 22. 4.) *Müller Ægin.* 107.

ARISTOPHO, painter, noticed by *Pliny* (35. 11. 40,) as one of those, who are to be esteemed "primis proximi." He was the son and pupil of AGLAOPHO, and brother of POLYGNOTUS; and it is highly probable, that he was a native of Thasus, and father of the younger AGLAOPHO. (See the art. *Aglaopho*.) As he was the brother of POLYGNOTUS, we may suppose him to have flourished about Olymp. 80. (see *Polygnotus*.) The statement of *Plutarch*, that he was the author of a celebrated picture of Alcibiades, has been already noticed and refuted under *Aglaopho*. *Pliny*, in the passage already referred to, mentions several of the works of this artist:—"Aristopho (laudatus) Anceæ vulnerato ab apro, cum socia doloris Astypale, numerosaque tabula, in qua sunt Priamus, Helena, Credulitas, Ulysses, Deiphobus, Dolus." *Plutarch* says, (*de Aud. Poët.* 3. p. 69, T. 7. Hutt.) Τὸν Ἀριστοφῶντος Φιλοκλήτην καὶ τὴν Σιλανίωνος Ἰοκάστην ὁμοίως φθίνονσι καὶ ἀποθνήσκουσι πεποιημένους ὁρῶντες χαίρομεν.

ARTEMIDORUS, painter, country uncertain, flourished towards the end of the first age after Christ; referred to in *Mart. Epigr.* 5. 40.

"Pinxisti Venerem, colis, Artemidore,
Minervam,
Et miraris opus displicuisse tuum."

This *Epigram*, I understand to involve a censure on ARTEMIDORUS, because in painting *Venus*, he did not give that soft gracefulness to her person, which other artists had done, but rather a degree of the austere dignity of *Minerva*.

ARTEMO I., painter, age and country uncertain; productions enumerated by *Pliny* 35. 11. 40:—"Artemo Danaën, mirantibus eam prædonibus: reginam Stratonice, Herculem, et Deianiram, nobilissimas autem, quæ sunt in Octavia operibus: Herculem ab Æta monte Doridos exuta mortalitate consensu Deorum in cælum euntem: Laomedontis circa Herculem et Neptunum

memoriam." Could we decide with certainty, which of the queens, who bore the name of Stratonice, and who governed the Asiatic kingdoms established after the death of Alexander the Great, was painted by ARTEMIO, we could fix the age of the artist with considerable precision. The most illustrious of all was that Stratonice, who was the daughter of Demetrius and Phila, and who was first married to Seleucus, but afterwards given by him in marriage to his son Antiochus, (*Plut. Demetrio in fine, Valer. Max. 5. 7. 1.*) If this was the queen whose portrait was taken by ARTEMIO, we may consider that he flourished about B. C. 280.

II. Sculptor of the first age after Christ, who in connection with PYTHODORUS, decorated with statues and other works, the palaces of the Cæsars, (*Pliny 36. 5. 4.*)

ASCARUS, Theban statuary, made the statue of Jupiter dedicated by the Thessalians at Olympia, (*Paus. 5. 24. 1.*) I have adverted to this artist in the art. *Ageladas*, and have conjectured with Heyne, that he was instructed by CANACHUS, the Sicynian. He flourished, when Darius and Xerxes invaded Greece.

ASCLEPIODORUS I., Athenian painter, ranked by *Plut. (de Glor. Athen. 2.)* with EUPHRANOR and NICIAS; contemporary of APHELLES, by whom he was praised for the symmetry of his productions. *Pliny 35. 10. 36.*, "Apelles eum in symmetria mirabatur, eique de mensuris cedebat, hoc est, quanto quid a quoque distare deberet. Huic Mnaso Tyrannus pro duodecim diis dedit in singulos *μνᾶς* tricenas." *Meyer* conjectures, (*Hist. Art. 2, 172.*) and perhaps with propriety, that he wrote a treatise on *Painting*.

II. Statuary, mentioned by *Pliny, 34. 8. 19.*, as one of those, who excelled in representing the philosophers, (*Junii Catal. Artif.*)

ASOPODORUS, statuary, one of the pupils of POLYCLETUS, (*Pliny 34. 8. 19.*) probably born at Argos, (*Thiersch, Epoch. 3. Adnot. 80.*)

ASPASIUS, engraver on precious stones, (*Bracci 1, 142.*)

ASSALECTUS, sculptor, seems to have exercised his profession at Rome, after the birth of Christ; statue of Æsculapius, inscribed with his name, still extant, but pronounced by *Winckelmann (Opp. 5, 289.)* to be an inferior work.

ASSTEAS, painter of Greek vases, (*Millin Paint. de Vases, T. 1. tab. 10. Millingen Paint. de Vases de Div. Coll. tab. 46.* "Ancient Unedited Monuments," P. 1. tab. 27. p. 69.) Respecting the method of writing this name with *ss*, see *Osann, Syllog. Inscr. 1, 96, Böckh, Corp. Inscr. 1, 42. Rose, Proleg. ad Inscr. Gr. Vetust. 46.*

ASTERIO, statuary, son of a certain Æschylus, and maker of a statue of Chæreas, a Sicynian pugilist. (*Paus. 6. 3. 1.*;) age and country uncertain.

ATHENÆUS, statuary, mentioned by *Pliny 34. 8. 19.*, as an approved artist, flourished about Olymp. 95.: see, however, the art. *Polycles*.

ATHENIO I., painter born at Maronea, who is, with considerable probability, supposed by *Meyer (Hist. Art. Græc. Ind. Artif.)* to have been rather younger than NICIAS. His great merits as an artist, and his chief productions, are stated by *Pliny 35. 11. 40.*, "Niciæ comparatur et aliquanto præfertur Athenio Maronites, Glaucionis Corinthii discipulus, austerior colore et in austeritate jucundior, ut in ipsa pictura eruditio eluceat. Pinxit in templo Eleusine Phylarchum et Athenis frequentiam, quam vocavere *syngenicon*: item Achillem virginis habitu occultatum, Ulysse deprehendente. Et in una tabula insigni, quaque maxime inclaruit, agasonem cum equo. Quod nisi in juvenia obiisset, nemo ei compararetur." In this passage, *Cod. Voss., Dufresn. I. Edit. I.*, have "et in una tabula ut signa," instead of "et in una tabula insigni;" and this variation has led *J. Fr. Gronovius* to conjecture "VI. signa." This conjecture has considerable probability, and we may adopt it, interpreting "et" as having the force of "et quidem."

II. Engraver on precious stones, (*Winckelm. Monum. Ined. nr. 10, Bracci 1, 160.*)

ATHENIS, see ANTHERMUS.

ATHENOCLES, celebrated engraver, age and country uncertain. *Athen. xi. p. 781.*

E. (on which passage see the remarks of critics,) and 781. B. T. 4. p. 212, and 215. Schw.

ATHENODORUS I., Arcadian statuary, son of Clitor, (*Paus. 10. 9. 4.*) mentioned by *Pliny (34. 8. 19.)* as one of the pupils of POLYCLETUS, and as having made with great success, the statues of some distinguished females. Pausanias, in the passage referred to, mentions a statue of Apollo, and another of Jupiter made by him, and dedicated by the Lacedæmonians at Delphi. His teacher must have been the elder POLYCLETUS; for DAMEAS, who was the brother of ATHENODORUS, or at least, his contemporary, (*Paus. l. c.*) made a statue of Lysander; and all the statues mentioned, related to the battle of Ægospotamos. Thus we may conclude that DAMEAS and ATHENODORUS both flourished about Olymp. 93, and were the contemporaries of the younger POLYCLETUS.

II. Sculptor, who in connection with AGESANDER and POLYDORUS, made the celebrated statue of Laocœo: see the art. *Agesander*.

ATTALUS, Athenian statuary, age uncertain, mentioned as the maker of the statue of Apollo, placed in his temple at Lycia, (*Paus. 2. 19. 3.*) Why the expositors of *Winckelmann (3, 281.)* have pronounced this statue "very ancient," I am unable to conjecture.

ATTILIANUS, sculptor of Aphrodisias, age uncertain, carved a Muse now kept in the Museum at Florence. "Opus Attiliani Aphrodisiensis," (*Intpp. Winckelm. T. 6. P. 2. p. 341.*) *Bracci (Memoire 2, 263.)* reads "Atticianus."

AULANIUS EVANDER, sculptor and en-

graver, born at Athens, lived in the time of Augustus Cæsar, alluded to in *Hor. Sat.* 1. 3. 90.

“Comminxit lectum potus, mensave catillum Evandri manibus detritum—.”

On this passage, the Schol. remarks, “Evandrum ferunt cælatores ac platen Atheniensem a M. Antonio Alexandriam perductum, et inde inter captivos Romam venisse ibique multa admiratione digna finisse.” The entire name of this artist is given by *Pliny* 36, 5. 4. “Timothei manu Diana Romæ est in Palatio Apollinis delubro, cui signo caput reposuit Aulianus Evander.” Those, who understand *Horace* to refer to Evander, one of the most ancient kings of Italy, are refuted by *Thiersch*, (*Epoch.* 3. *Adnot.* 98.)

AULUS I., engraver on precious stones, thought to have flourished in the time of Augustus, (*Bracci* 1, 164.)

II. Another engraver on precious stones, son of one Alexander; considered to be a different person from the Aulus just referred to, because he has generally added the name of his father to his own, (ΑΥΛΟΣ ΑΛΕΞΑ ΕΠ.) which the other seems never to have done, (*Bracci* 1, 40, *Osann, Inscr.* 1, 198.) His brother QUINTUS will be afterwards noticed.

AUTOBULUS, painter, age and country uncertain; received instructions in the art from a female named OLYMPIAS, (*Pliny* 35. 11. 40.)

AXIOCHUS, engraver on gems, age uncertain, (*Bracci* 1, 226.)

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BATHYCLES, very celebrated artist, made the throne for the statue of Apollo at Amyclæ, *Paus.* 3. 18. 6.—It is supposed by *Heyne*, (*Antiq. Aufg.* 1, 108,) that he was a native of Magnesia on the Mæander; and this opinion rests on the circumstance, that he dedicated in the very same temple at Amyclæ, a statue of *Diana Leucophryne*, the goddess chiefly worshipped in Magnesia. This opinion has not been controverted by any critic, who has adverted to the subject; but the question of the *age*, in which BATHYCLES appeared, has caused considerable perplexity. Some think that he flourished before the death of Solo, which occurred in Olymp. 55. 2, (*Winckelm. Opp.* T. 6. P. 1. p. 7, *Böttiger Andeutungen*, p. 51, *Meyer Hist. Art.* 1. p. 17. 2. p. 23.) A different opinion has been advanced by *Heyne*, (*Antiq. Aufg.* 1, 113,) and supported by *Thiersch*, (*Epoch.* II. *Adnot.* p. 53.) that he lived about Olymp. 29, at which time Magnesia was ravaged by the Cimmerii; and to this circumstance they refer, to shew why the Lacedæmonians, who in the reign of Cræsus, had their sacred monuments made by the pupils of DIPÆNUS and SCYLLOS, should employ BATHYCLES a stranger, to construct the throne for the statue of Apollo at Amyclæ. *Thiersch* endeavours to confirm his views by the following words of *Paus.*—“Ὅταν δὲ οὗτος ὁ Βαθυκλῆς μαθητὴς ἐγεγόνει, ἡ τὸν ἑρόνον ἐφ’ οὗτον βασιλεύοντος Λακεδαιμονίων ἐποίησε, τὰ δὲ μὲν παρ’ ἡμῖν. His explanation of this passage, however, does not exhibit its strict and proper meaning, and is far inferior to that of *Siebelis*. It is an objection to the theory, that BATHYCLES flourished about Olymp. 29, that no ancient writer has placed him among the very early artists.—A third opinion, that BATHYCLES lived in the age of Cræsus, is maintained by *Vossius*, (*Epist. Myth.* 2, 188,) chiefly on the authority of arguments drawn from mythology. This opinion has been

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approved by *Quatremère de Quincy*, (*Jup. Olymp.* 200,) and by *Welcker*, (*Zeitschrift für Geschichte der Alten Kunst*, 1, 283,) and it certainly appears probable and consistent.

Without minutely examining the arguments adduced in its support, we shall simply endeavour to illustrate one point connected with it,—that an artist born in Magnesia should at that time be employed to execute works for the Lacedæmonians. The territory of the Carians, in which the city of Magnesia was comprised, was added to the Lydian empire, by Cræsus or his father Alyattes, (*Clinton, Fast. Hellen.* 273,) and as the kings of Lydia were distinguished by their patronage of the arts, it is highly probable, that there was a society of artists at Magnesia, of which BATHYCLES, in the time of Cræsus, may be considered to have been the head. But on the subversion of the Lydian empire by Cyrus, in Olymp. 58. 3, B. C. 546, many inhabitants of the cities of Asia Minor, left their ancient residence, and fled to Italy or Gaul, or into Greece. That this course was adopted by many Magnesians, who were averse to the government of the Persians, is beyond contradiction; and the reason why most of them fixed on the Peloponnesus as their residence, appears to have been the attachment of Cræsus to the Spartans. (Compare *Herod.* 1, 69. with *Paus.* 3. 10. 10, and see on the last passage the remarks of *Siebelis*.) We shall not then err greatly, if we suppose that BATHYCLES exercised his art at Sparta, about Olymp. 60.; and the remarks, which we have offered, certainly serve to confirm the opinion advanced by *Vossius*. The story of the cup of BATHYCLES,—apparently the chief source of the erroneous opinions, which have been controverted, has no relation to the artist before us; for the person, to whom it refers, was an Arcadian, nor is he said to have engraved the cup, but only to have bequeathed it as a part of his

property. (*Athen.* XI. p. 211. T. 4. Schw.) It is surprising that Heyne, who perceived so clearly the difference of the two individuals, (*Antiq. Aufg.* 112, and *Facii Excerpta e Plutarcho*, p. 29.) should have formed so erroneous a theory respecting the age of BATHYCLES.*

BATRACHUS, architect and sculptor, *Pliny* (36. 5. 4,) in connection with Saurus. "Nec Saurum atque Batrachum obliterari convenit, qui fecere templa Octaviæ Porticibus inclusa, natione ipsi Lacones. Quidam et opibus præpotentes fuisse eos putant ac sua impensa construxisse inscriptionem sperantes. Qua negata, hoc tamen alio modo usurpasse. Sunt certe² etiam nunc in columnarum spiris insculpta, nomen eorum argumento,³ lacerta atque rana." The circumstance, that these artists built the temples enclosed by the Portico of Octavia, has been properly viewed by *Meyer*, (*ad Winckelm.* T. 6. P. 2. p. 281,) as intimating, that they lived in the time of Pompey the Great; for the buildings referred to, were erected at the command of Octavianus, B. C. 33, (*Amalth.* 3, 296.) There still exists a fragment of a column, said to have belonged to one of these temples, (*Winck. Opp.* 1, 379. 2, 585,) but *Winckelmann* himself, (*Præf. ad Opp.* 3, 8.) and *Fernow* (*ad Winck.* 1, 461,) contends that this fragment is of later origin. In illustration of the words of *Pliny*, see *Thiersch*, (*Epoch. Art. Gr.* 3. Adnot. 96.) and *Hirtius*, (*Annal. Crit. Lit. Berol.* 1827. p. 244.)

BATTO, statuary, age and country uncertain; said by *Pliny*, (34. 8. 19,) to have made the statues of *Apollo* and *Juno*, placed in the temple of Concord at Rome; and in a subsequent passage, to have made figures of combatants at the Public Games, armed men, hunters, and men engaged in sacrificing. In both passages the best Codd. Paris. exhibit "Batto," though other MSS. have "Bato."

BEDAS, statuary, son and pupil of *LYSIPPUS*, and brother of *LAIPPUS* or rather *DAIPPUS*; mentioned by *Pliny*, (34. 8. 19,) as having made the statue of a person engaged in adoration; of which statue, the figure of a youth in the attitude of prayer, now at Berlin, is considered by some to have been a copy. (*Visconti and Böttiger, Amalth.* I. *Præf.* p. 7.) It is doubtful whether this artist is the same as *BEDAS* of Byzantium, mentioned by *Vitruv.* (III. *Præf.* S. 2,) among those who never attained to fame, simply through a want of good fortune, and not through any inferiority of talent, or neglect of application.

BIO. Two sculptors of this name are referred to by *Diog. Laert.* 4, 58; one a Milesian, mentioned on the authority of *Polemo*, and the other, a Claromenian, or Chian, on that of *Hippocrates*.

BISITALUS, engraver of a precious stone, described by *Bracci*, 1, 232.

BOËTHUS, statuary, and engraver on plate, born at Carthage, (*Paus.* 5. 17. 1.) thus it is evident, that he flourished before the destruction of this city; but we are unable to form any more definite conclusion respecting his age.—*Pliny* states, in the passage cited under *Acragas*, that he excelled in engraving on gold; and a water-pot formed by him, of exquisite workmanship, and immense weight, is mentioned in *Cic. Verr.* 4. 14, and in the poem *Culex*, v. 66, ascribed by some to *Virgil*. But though he so greatly excelled in engraving, he did not confine his attention to that art. He cultivated statuary; and the remarks of ancient writers may lead us to infer, that he chiefly devoted his abilities to forming statues of children. *Paus.*, in the passage referred to, mentions that he had seen in the temple of *Juno* at *Olympia*, a gilt statue of a very little boy naked, the work of BOËTHUS; and *Pliny* mentions a representation of an infant strangling a serpent, of which production many copies are believed to be extant.

A statue of *Æsculapius*, made by an artist of this name, is mentioned in two *Epigrams* of *Nicomedes*, who dedicated it, published by *Falconer*, (*Inscr. Athl. Rom.* 1668,) *Spon*, (*Miscell. Erud. Ant.* 131.) *Brunck*, (*Anal.* 2, 384.) *Jacobs*, (*Append. Anthol. Palat.* 2, 777.) Those passages of the *Epigrams*, which relate to this subject, are here subjoined:—

Τὰν παῖδὸς καλλίσταν εἰκὼ τάνδε θεοῖο,
Παιᾶνος κόουρον ματρὸς ἀπ' ἀρτιτόκου,
Δαυδάλλων μερόπτεσιν ἐμήσας, σείο, Βοηθῆ,
Εὐπαλάμων σοφίης μνάβω καὶ ἔσομένοις,
Θῆκε δ' ὁμοῦ νόσων τε καὶ ὠν ζωάγρια Νικο-
μήδης, καὶ χειρῶν δείγμα παλαγενέων.

Οἷον ἐμαιώσαντο νέον τόκον Εἰλήθνια
Ἐκ Φλεγέου κόουρης Φοῖβω ἀερσεκόμῃ,
Τοῖόν τοι Παιᾶν Ἀσκληπιεῖ σείο Βοηθὸς
Χεῖρὸς ἀγαλμ' ἀγαθῆς τεύξεν ἑαῖς πρα-
πίσιν.

It must remain uncertain, whether the maker of this statue of *Æsculapius*, was BOËTHUS the *Carthaginian*, or a different artist; but it is obvious, that his name was BOËTHUS, and no place can be given to the conjecture, derived from the concurrence of the terms, σείο Βοηθὸς, in both passages, that the artist was named ΣΙΟΒΟËTHUS. This strange opinion has been advanced by *Falconer*, (p. 153,) and by *Bracci*, (2, 273.) but has been properly refuted by *Bimard de la Bastie*, (*Obs. ad nov. Thes. Murator. Suppl. Collectore Sebastiano Donato*, 1, 500,) *Gori*, (*Inscr. Antiq.* 1. 271,) *Heyne*, (*Artis Opp. ex Epigr.* p. 84. *Comment. Soc. Gottin.* Vol. 10.)

BOISCUS, statuary, age and country uncertain; made a statue of the prostitute

supposed, and probably after the great victories of *Lysander*. ADDENDA.]

² This word is very properly introduced in *Reg. I.*

³ This excellent reading is supported by *Reg. I.* *Dufresne*. I. common lection "argumenta."

* [A fourth opinion in regard to the age of this artist has been lately advanced by *Hirtius*, (*Annal. Crit. Liter. Berol.* 1827. p. 242.) viz. that he lived at a much later period than is usually

Myrtis, *Tatian, adv. Græc.* 52. p. 173. Worth, where Gesner conjectures that *Βοηδός* is the proper reading.

BRIETES, painter, father and first instructor of PAUSIAS the Sicyonian, (*Plin.* 35. 11. 40.) Thus he must have been contemporary with PAMPHILUS, who also instructed both APELLES and PAUSIAS.

BRYAXIS, Athenian statuary and sculptor, (*Clem. Alex. Protr.* p. 31.) contemporary with SCOPAS, though rather younger. In minutely investigating his age, there are two leading facts, which require to be borne in mind:—1. That he cast in brass the figure of Seleucus, (*Pliny* 34. 8. 19.) and as we can only understand this statement of Seleucus I., king of Syria, we must conclude that the artist lived after the death of Alexander the Great. If we may attempt to fix on any particular year, we may assume the year B. C. 312, in which Seleucus together with Ptolemy triumphed over Demetrius, as that in which the statue in question was made. 2. That he was connected with SCOPAS, TIMOTHEUS, and LEOCHARES, in building the celebrated Mausoleum, (*Pliny* 36. 5. 4, *Vitruv. Præf.* 7, 13.) and as we know that this undertaking was commenced in Olymp. 107. 1, B. C. 352, (*Amalth.* 3, 286,) we thus arrive at a period of 40 years, during which BRYAXIS was engaged in his profession. If then we suppose him to have been born B. C. 372, he must have been sixty years of age B. C. 312. This calculation appears to involve no improbability; and we may proceed then to a brief enumeration of the other works of the artist before us. *Pliny* (34. 7. 18,) mentions five colossal statues of gods made by him, which were exhibited at Rhodes; and (34. 8. 19,) notices among his productions a statue of Æsculapius, which *Paus.* (1. 40. 5,) states to have been connected with that of the goddess of Health. *Pliny* mentions likewise, (36. 5,) a statue of Bacchus kept at Cnidus.—*Tatian, (adv. Græc.* 54. p. 117. Worth,) ascribes to this artist a statue of Pasiphæe.—I cannot receive without some doubt the statement of *Cedrenus*, (242. Venet.) that an excellent statue of Apollo made by BRYAXIS, anciently stood at Antioch, but was struck with lightning and consumed in the time of the Emperor Julian; because *Cedrenus*, like other writers of his age, had very little acquaintance with the history of the arts. To shew the skill, which BRYAXIS attained in his profession, we need only mention, that some of the ancients doubted, whether certain statues of Jupiter and Apollo should be attributed to him, or to PHIDIAS. (*Clem. Alex. Protr.* 30.)

The writer last referred to, mentions (p. 31.) another artist of this name, who, by the order of Sesostris king of Ægypt, made a statue of Osiris; but this statement appears to be fictitious.

BULARCHUS, very ancient painter, mentioned only by *Pliny*, but in a manner which accurately defines the period, in which he lived:—"In confesso est, Bu-

larchi pictoris tabulam, in qua erat Magnetus prelium, a Candaule rege Lydiæ Heraclidarum novissimo, qui et Myrsilus vocitatus est, repensam auro? Tanta jam dignatio picturæ erat. Id circa ætatem Romuli acciderit necesse est; duo enim de vicesima Olympiade interit Candaules, aut ut quidam tradunt, eodem anno quo Romulus." (35. 8. 34. cf. 7, 38.) The time of the death of Candaules, and the accession of Gyges to the throne, here referred to by *Pliny*, is accurately determined by *Clinton, (Append. ad Fast. Hellen.* 271.) The above passage affords a new and convincing proof, that the arts were much cultivated in Asia Minor, at a very early period, and when both the literature and the arts of Greece were in a low state.

BUPALUS I., sculptor and architect, born in the island Chios, the son of ANTHERMUS, or rather ARCHENEUS, (see the article *Anthermus*,) and brother of ATHENIS. The statements of ancient writers, as to the animosity between BUPALUS and Hipponax, are well known. This animosity is particularly mentioned by *Callimachus, (Fragm.* 90. p. 460. Ern.) The cause of it is by some considered to have been the refusal of BUPALUS to give his daughter in marriage to Hipponax; and by others, the reason is sought in a statue made by BUPALUS in derision of Hipponax. (*Welcker, Fragm. Hippon.* 12.) *Photius* gives the subjoined statement respecting this artist, which he has derived from *Ptolemæus Hephæstio*, (p. 248. Höschel.) 'Ἀρχέλαος ὁ Κύπριος Στησιχόρου φησὶ τοῦ ποιητοῦ Ἑλένην ἡμεραίαν ἐρωμένην γενέσθαι Μικῶνυ θυγατέρα, ἀποστὰσαν δὲ Στησιχόρου καὶ πρὸς Βούπαλον πορευθεῖσαν· ἀμυνόμενον τῆς ὑπεροφίας τὸν ποιητὴν γράψαι, Ἑλένην ἐκούσα ἀπ' αὐτοῦ. These words, however, seem only to contain an erroneous assertion of Archelaus. His object was to compare the girl Himeræa to the Lacedæmonian Helen; and the incorrectness of his remarks is evident from his inattention to the relations of time. *Stesichorus*, to whom he refers, died in Olymp. 56. 4, B. C. 553, aged 85 years, (*Clinton, Fast. Hellen.* ad. h. a.) but BUPALUS, as being contemporary of Hipponax, who is said to have flourished in the reign of Darius, (*Proclus, ad fin. Hephæst.* 380. Gaisf.) must have been alive not only in Olymp. 58, but also in Olymp. 64. Now it would be absurd to believe, according to the statement of Archelaus given by *Photius*, that the very same girl was loved both by *Stesichorus*, who died B. C. 553, at a very advanced age, and by BUPALUS, who actively exercised his art, B. C. 520: and it is certainly far preferable to consider, that Archelaus confounded *Stesichorus* with Hipponax. This opinion has been already advanced by *Junius*, in his *Dictionary of Ancient Artists*; but even *Junius* appears to assign too great importance to a statement, which to me appears to have been invented by Archelaus, only with the view of bringing into comparison different

individuals celebrated either in literature, or in the arts, without sufficient respect to the justness or impropriety of the comparison.—In addition to the statue, which BUPALUS made in derision of Hipponax, other works are mentioned by Pliny, (*l. c.*) as the joint productions of this artist and ATHENIS, and others also are adverted in the following passages of Pausanias:—4. 30. 4. Βούπαλος δὲ ναοὺς τε οἰκοδομήσαςθαι καὶ ζωὰ ἀνὴρ ἀγαθὸς πλάσας, Σμυρναίοις ἄγαλμα ἐργαζόμενος Τύχης πρῶτος ἐποίησεν ὃν ἴσμεν πόλον τε ἔχουσιν ἐπὶ τῇ κεφαλῇ, καὶ τῇ ἑτέρᾳ χειρὶ τὸ καλούμενον Ἀμαλξείας κέρας ὑπὸ Ἑλλήνων: 9. 35. 2. Σμυρναίοις—ἐν τῷ ἱερῷ τῶν Νεμέσων ὑπὲρ τῶν ἀγαλμάτων χρυσοῦ Χάριτες ἀνάκεινται, τέχνη Βουπάλου.— Περ-γαμηνόις δὲ ὡσαύτως ἐν τῷ Ἀττάλου Σαλάμῃ, Βουπάλου καὶ αὐταί.— καὶ ταῦτα μὲν ἴσθιν ὁμοίως ἅπαντα ἐν ἑσθῇτι. *Cedrenus*, p. 274. 10. Reg. mentions a

statue of Juno kept at Samos, the work of LYSIPPUS and BUPALUS; but the authority of Cedrenus is not sufficient to warrant our full reception of this statement.

II. Sculptor, of a much later date, constructed a statue of Venus, sitting naked, with bent knees. The Inscr. on the base is ΒΟΥΠΛΑΟΣ ΕΠΟΙΕΙ. (*Mus. Pio-Clement.* 1. tab. 10.)

BYZES, sculptor and statuary of Naxos, whose father was of the same name, and who flourished about Olymp. 50.; principally distinguished as the inventor of *tiles*; but he is mentioned here, because it is evident from *Paus.* 5. 10. 2, that he made statues, (*ἀγάλματα*,) in honor of the offspring of Latona, (*γένει Λητοῦς*.) The true meaning of this passage of Paus., which for a long period was misunderstood, is unfolded by *Siebelis*, in his *Notes*. See also his remarks on 5. 4. 4, and the authors, to whom he refers.

C A L

C A L

CALAMIS, very celebrated statuary, and engraver on silver, respecting whose birth-place, and the city in which he exercised his profession, ancient writers have given no information. The period in which he flourished, appears to have been very near to that of PRIDIAS. Some light is thrown on this point by the circumstance, that he made the statue of Apollo Alexicacus, (probably his last production,) after the erection of which the plague, which had ravaged Athens, ceased. *Pausanias* thus mentions this fact:—"Ὁν δὲ καλοῦσιν Ἀλεξίκακον, Κάλαμις ἐποίησε, τὸ δὲ ὄνομα τῷ θεῷ γενέσθαι λέγουσιν ὅτι τὴν λοιμῶδη σφίσι νόσον ὁμοῦ τῷ Πελοποννησίῳ πολέμῳ πιέζουσιν κατὰ μάντευμα ἔπαισαν ἐκ Δελφῶν, (1. 3. 2.) Now the plague at Athens ceased in Olymp. 87. 3, B. C. 429.; and at this time, therefore, CALAMIS was still living. He assisted also in the construction of the celebrated monument, which ONATAS, at the request of Dinomenes, erected in memory of the victory obtained at the Olympic Games, by Hiero his father, who died Olymp. 78. 2. B. C. 467. If then we may assume, that the two artists were engaged in preparing this monument, B. C. 465, we shall have a period of 36 years between this date, and the year in which CALAMIS made the Apollo Alexicacus; but we must conclude also, that CALAMIS had attained a degree of celebrity at the former period, or his assistance would not have been accepted by ONATAS.—*Meyer*, (*ad Winck.* 6. 2. 122,) proposes to place CALAMIS so far back as Olymp. 75, because *Paus.* (5. 25. 2.) mentions that he made certain statues of boys, which the Agrigentines dedicated at Olympia, after their conquest of the city Motya. Now certainly I will not deny, that this victory

of the Agrigentines over a city inhabited by the Phœnicians and Carthaginians, (*Thuc.* 6. 2,) happened at the time, in which the Sicilians, under the command of Gelo, routed the Carthaginians at Himera, viz. Olymp. 75. 1, B. C. 480. But the reasoning of Meyer is inconclusive, because we cannot fix the precise year, in which Motya was conquered; and even if we could do this, it would not follow, that CALAMIS made *immediately* the statues referred to. There is no other production of this artist, which affords evidence as to the *precise* period in which he lived; for the statue of Ammo, which was dedicated by Pindar, the Lyric poet, at Thebes, proves nothing, because Pindar died in Olymp. 85. 2, B. C. 439. (*Clinton*, *Fast. Hellen.* ad h. a.)

We must now proceed to mention the various productions of CALAMIS, and afterwards adduce the opinions of ancient writers, respecting his merits as an artist. In the first place there was his statue of *Apollo Alexicacus* previously adverted to. This statue is thought by *Junius*, (*Artif. Catal.*) and by *Harduin*, to be that referred to by Pliny, 36. 4. 5. "In hortis Servilianis reperio laudatos Calamidis Apollinem illius cælatoris," &c.; but their opinion is refuted by *Thiersch*, (*Epoch.* 2. *Adnot.* p. 44,) who contends, that it involves an inconsistency in respect to time and place, since the statue mentioned by Paus. was seen by himself at Athens, whilst that noticed by Pliny, was kept in his day in the city of Rome. There is another argument, which overthrows the theory of Junius and Harduin, even if we concede that the statue of Apollo Alexicacus was first removed from Athens to Rome, and afterwards was remitted from Rome to Athens. The production of CALAMIS

mentioned by Pliny, was of marble; but that seen by Paus. appears to have been of a different substance, for it stood in the open air, (πρὸ τοῦ νέω,) and as it was made to avert the anger of the Gods, when Athens was desolated by the plague, it was in all probability composed of metal, like other sacred statues of that age. Thus we must reckon two distinct statues of *Apollo* made by CALAMIS; and to these we must add a *third*, of colossal magnitude, which he made for the inhabitants of Apollonia, a city of Illyricum, and which M. Lucullus removed to Rome, and placed in the Capitol. *Strabo*, 7. p. 319. Ἀπολλωνία — ἄποικος Μιλησίων — ὅπου ἱερὸν τοῦ Ἀπόλλωνος, ἐξ οὗ Μάρκος Λεύκυλλος τὸν κόλσσον ἤρε καὶ ἀνέστηκεν ἐν τῷ Καπετωλίῳ τὸν τοῦ Ἀπόλλωνος, Καλάμιδις ἔργον. Among the remaining productions of CALAMIS, were the following:—

4. Statue of *Æsculapius* yet beardless, made of gold and ivory, and exhibited in a temple at Corinth. He was represented as holding a sceptre in one hand, in the other the fruit of the cultivated pine-tree, (*Paus.* 2. 10. 3.)

5. Statue of *Victory*, dedicated by the Mantineans at Elis. *Paus.* 5. 26. 5. Κάλαμις δὲ οὐκ ἔχουσαν πτερά ποιῆσαι λέγεται, ἀπομιμούμενος τὸ Ἀθήνησι τῆς ἀπτεροῦ καλονύμενης ἑόανον.

6. Statue of *Ammo*, already mentioned.

7. Statue of *Bacchus*, made of Parian marble, and kept at Tanagra, *Paus.* 9. 20. 4. Ἐν δὲ τοῦ Διονύσου τῷ ναῷ ἐν Τανάγρα ἴστας μὲν καὶ τὸ ἄγαλμα ἄξιον, λίθου δὲ ὃν Παρίου καὶ ἔργον Καλάμιδος.

8. Statue of *Mercury* Κροφόρος, placed at Tanagra, *Paus.* 9. 22. 2.

9. Statue of *Venus*, dedicated by Callias the Athenian, at the entrance of the citadel of Athens. This was seen by *Paus.* (1. 23. 2.)

10. Statue of *Alcmena*, praised by *Pliny* 34. 8. 19, as exquisitely executed.

11. Statue of *Hermione*, daughter of Menelaus, dedicated by the Lacedæmonians at Delphi. *Paus.* 10. 16. 2.

12. Statue of *Sosandra*, mentioned only by *Lucian*, but evidently regarded by the ancients as a master-piece. The modesty of the statue is asserted by this writer, (*Imag.* 6. T. 2. p. 464.) Καὶ τὸ μεδιάμα λεπτὸν καὶ κληῖδος—καὶ τὸ εὐσταλὲς δὲ καὶ τὸ κόσμιον τῆς ἀναβολῆς, and from the remarks, which he soon afterwards introduces, we learn that the head of *Sosandra* was represented as veiled. The exquisite ability displayed in this performance, is noticed by *Lucian*, *Dial. Meretr.* 3. T. 3. p. 225. Διόφιδος δὲ ὑπεργίνει τὸ εὐρυθμον καὶ τὸ κεχορηγημένον, καὶ ὅτι εὖ πρὸς τὴν κισάραν ὁ πόνος, καὶ τὸ σφυρὸν ὥς καλὸν, καὶ ἄλλα μυρία, καθάπερ τὴν Καλάμιδος Σωσάνδραν ἑπαινῶν.

In addition to these statues of gods and men, CALAMIS executed with great skill, representations of the irrational animals. There is commonly ascribed to him, on the authority of *Paus.* 1. 23. 2, a *lioness*,

made at the command of the Athenians; but this production is attributed by *Pliny* to a different artist. See the *Art. Amphicrates*. He is affirmed to have been unrivalled in his execution of the figures of horses. Thus *Pliny* says, (34. 8. 19,) “*Equos semper sine æmulo fecit.*” *Propertius* also writes, (3. 7. 10.)

“*Exactis Calamis se mihi jactat equis.*”

And *Ovid*, *Pont.* 4. 1. 33,

“*Vendicat ut Calamis laudem, quos fecit equorum.*”

His skill in this department affords the reason, why ONATAS, in the work which they executed in common for Dinomenes, assigned to him the making of the horses with boys riding them. (*Paus.* 6. 12. 1.) *Pliny*, in the passage adverted to, observes, that he made many figures of chariots drawn by two, or by four horses yoked abreast; and we may properly consider, that these chariots were dedicated by victors at the Public Games.

A review of all these particulars will suggest the conclusion, that CALAMIS was one of the most industrious of all the artists of antiquity; for he executed statues of every description, of brass, marble, and gold, blended with ivory. Nor did he restrict his efforts to statuary; he practised engraving on gold, and in this department of the arts, obtained great reputation. Thus *Pliny*, (33. 12. 55,) places him next to MENTOR, who was confessedly the most eminent of ancient engravers; and two cups decorated by him, were imitated by ZENODORUS, in the first age after Christ. (*Pliny* 34. 7. 18.) It must, however, be acknowledged, that in the former passage, the name of CALAMIS is wanting in all my MSS.; so that the latter is the only one, that can be fully relied on, as establishing the reputation of this artist as an engraver.

The remarks of ancient writers on the merits of CALAMIS, remain to be adduced. *Cicero* and *Quintilian* refer to his productions, as not sufficiently softened and refined, though superior in these qualities to those of his predecessors. The former writes, (*Brut.* 18. 70.) “*Quis enim eorum qui hæc minora animadvertunt, non intelligit, Canachi signa rigidiora esse, quam ut imitentur veritatem? Calamidis dura illa quidem, sed tamen molliora quam Canachi; nondum Myronis satis ad veritatem adducta.*” &c. The latter says, (12. 10.) “*Duriora et Tuscanicis proxima Callo atque Egesias, jam minus rigida Calamis, molliora adhuc supra dictis Myro fecit.*”—*Dionysius of Halicarnassus*, (*Isocr.* 95. Sylb.) mentions the works of CALAMIS and CALLIMACHUS as highly esteemed, τῆς λεπτότητος ἕνεκα καὶ τῆς χάριτος.

A pupil of CALAMIS, named PRAXIAS, respecting whom we have no further information, is mentioned in *Paus.* 10. 19. 4. The name of CALAMIS has been introduced by critics, into *Lucian*, *Nigrin.* 1, 111.; and it occurs also in an Inscription given

by *Spon*, (*Misc. Erud. Antiq.* 138,) but in this inscription, the name of the person, whom the statue represents, is partly obliterated.

CALATES, painter, name differently written by some philologists; age and country uncertain, but it is not improbable, that he flourished in the time of Alexander the Great; mentioned only in *Pliny* 35. 10. 37. "Parva et Callices fecit: item Calates comicis tabellis: utraque Antiphilus." This is the reading adopted by Brotier, on the authority of Reg. I. Dufresn. I. Cod. Voss. and Edit. I. Most ancient editions have "Calaces" or "Colaces;" and in Reg. II. Colbert. we find "Achaltes." *Meursius*, (*Ceram. Gem.* 4,) has very triflingly proposed to read "Calades;" but he is deservedly censured and refuted by *Siebelis*, (*Comm. Soc. Philol. Lips.* 4. 1. 2, et ad *Paus.* 1. 8. 5. p. 31.)

CALLÆSCHRUS, see *Antistates*.

CALLIADES I., painter, age and country unknown, (*Lucian, Dial. Meretr.* 8. T. 3. p. 300.) There is reason to suspect that the name is fictitious.

II. Statuary, age and country unknown; made a statue of the prostitute *Næara*, (*Tatian, Orat. c. Gr.* 55. p. 120, 39, Worth.)

CALLIAS, architect, (*Vitruv.* 10. 16. 5,) born at Aradus, lived in the time of Demetrius Poliorcetes; chiefly applied his talents to the construction of machines.

CALLICLES I., statuary, son of THEOCOSMUS, and born at Megara; made a statue of Diagoras, a pugilist, who obtained a victory at the Olympic Games in Olymp. 79, B. C. 464. (*Paus.* 6. 7. 1.) and also a statue of Gnathio, who conquered in a juvenile pugilistic combat, (6. 7. 3.) The question of the time, in which this artist flourished, has been already discussed by *Siebelis*, who observes, (*ad Paus.* T. 3. p. 29.) "The age of Diagoras, and of his sons and daughters, is clearly ascertained. The victory, which he obtained at Olympia, was gained in Olymp. 79. 1. His statue was made by CALLICLES; and this artist made also a statue of Jupiter, (*Paus.* 1. 40. 3,) the execution of which was interrupted by the Peloponnesian war, in Olymp. 87. 2. B. C. 431." I will only add, that CALLICLES must have lived to about Olymp. 95. This artist is adverted to likewise by *Pliny* (34. 8. 19,) who mentions that he made statues of philosophers.

II. Painter, country unknown; nothing in ancient authors to enable us to determine with certainty the period, in which he flourished, but it is probable, that he lived about the time of Alexander the Great, because he is mentioned in connection with ANTIPHILUS and EUPHRANOR. Thus *Pliny* says, (35. 10. 37,) "Parva et Callices fecit, item Calates comicis tabellis, utraque Antiphilus." *Varro* also writes, (*Fragm.* 236. Bip.) "Neque ille Callices, quater-

nūm digitū tabellis nobilis cum esset factus, tamen in pingendo adscendere potuit ad Euphranoris altitudinem."

CALLICRATES I., architect, who in connection with ICTINUS, built the temple *Parthenon*, in the Acropolis of Athens, and who undertook also to erect the long wall termed Σκέλη, (*Plutarch, Pericl.* 13,) must have flourished about Olymp. 80 or 85.

II. Sculptor, distinguished principally by the minuteness of his performances; mentioned as a Lacedæmonian, and associated with MYRMECIDES, by *Ælian*, (*V. H.* 1, 17,) *Galen* (1, 20. Kühn.) *Chæroboscus*, (*Schol. ad Dion. Thrac. Gram.* 651, 32. *Anecd. Bekk.*) In connection with this artist, he is said to have made some chariots, which could be covered with the wings of a fly, and to have inscribed on a grain of the plant *sesamum*, some verses of Homer. *Pliny*, (7. 21, 36. 5. 4,) mentions similar things of him; and if we respect only these productions, we must approve the epithet Μαραύτεχνος applied to him by *Galen*. *Athenæus*, however, relates, (XI. p. 782. T. 4. Schw.) that he engraved only large vases. The age in which he lived, is uncertain. Other particulars are mentioned by *Facius*, (*ad Plut. Excerpt.* 217.) See also the art. *Myrmecides*.

III. Painter, mentioned by *Theophylact Simocatta*, Ep. 6.

CALLIDES, statuary and engraver on silver, age and country uncertain. Even the name is not perfectly free from doubt; though it certainly forms the most probable reading of *Pliny*, 34. 8. 19. In this passage we usually find, "Præterea sunt æqualitate celebrati artifices, sed nullis operum suorum præcipui Aristo—Calliades." All the MSS. however, exhibit a different lection; and it is strange, that the learned should have persisted in neglecting this testimony. The term "Calliades" was introduced into the text by Harduin, from *Tatian*; for in the earlier Edd. "Callias" was found. In Reg. I. we have "Callides," and this reading derives no slight support from Reg. III. IV. which exhibits "Gallides." The reading of Dufresn. II. "Callices" appears to be only a corruption of the same word, adopted by a transcriber, to whom this form was more familiar, and the term "Callases," found in Dufresn. I. appears to be only an error of the pen.

CALLIMACHUS I., very celebrated artist, whose attention was directed not only to statuary, but to engraving on gold, and to painting; thus spoken of by *Pliny*, 34. 8. 19. "Ex omnibus autem maxime cognomine insignis est Callimachus, semper calumniator sui nec finem habentis⁴ diligentie ob id Κακτοζότεχνος appellatus, memorabilis⁵ exemplo adhibendi curæ modum. Huius sunt saltañtes Lacenæ, emendatum opus, sed in quo gratiam omnem diligentia abstulerit. Hunc quidem et pictorem fuisse tradunt." *Vitruvius*, also, after relating a narrative respecting a basket encircled with the leaves of the *acanthus*, thus proceeds, (4. 1. 10.)

⁴ The term "habentis" is given, instead of the common reading "habens," on the authority of Reg. I. Dufresn. I.

⁵ This is the reading of Reg. I.

"Tunc (l. Tum) Callimachus, qui propter elegantiam et subtilitatem artis marmoreæ ab Atheniensibus Κατάτεχνος fuerat nominatus, præteriens hoc monumentum animadvertit unum calathum et circa foliorum nascentem temeritatem, delectatusque genere et formæ novitate ad id exemplar columnas apud Corinthios fecit, symmetriasque constituit ex eo, quod in operum perfectionibus Corinthii generis distribuit rationes."—*Pausanias* adverts to this artist in the following passage, (l. 26. 7.) Δύχνον δὲ τῇ Σεῶ (Ἀθηνᾶ) χρυσοῦν Καλλιμάχος ἐποίησεν.—Ὁ δὲ Καλλιμάχος ὁ τὸν λύχνον ποιήσας, ἀποδὼν τῶν πρώτων, ἐς αὐτὴν τὴν τέχνην οὕτω σοφία πάντων ἐστὶν ἄριστος, ὥστε καὶ λίδους πρώτος ἐτρώπησε καὶ ὄνομα ἔδετο Κακίζότεχνον, ἣ Σεμνὸν ἄλλων, κατέστησεν ἐφ' αὐτῷ. To the productions adverted to in these passages, we must add a statue of *Junō* as a bride, (νυμφευομένη,) in a sitting posture, placed in a temple at Plataea, (*Paus.* 9. 2. 5.) and when we bring together the evidence afforded by these passages, we must conclude, that CALLIMACHUS obtained a high reputation in his profession, though he was not esteemed one of the first-rate artists. He not only produced many and various works, but delivered the arts to his successors, in a state of considerable improvement; first made apertures in the stones used in statuary; and invented that peculiar style of column, which was designated the *Corinthian*. This last particular has enabled Winckelmann, (*Opp.* 1, 382,) satisfactorily to determine the period, in which he lived; for as we read, that SCOPAS erected a temple to Minerva, at Tegea, decorated with Corinthian pillars, in Olymp. 96, we must infer that CALLIMACHUS lived previously to this time.⁶—*Dionys. Halic.* (*de Isocr.* 95. Sylb.) does not hesitate to compare his works to the *Orations* of Lysias, on account of their refinement and grace, (τῆς λεπτότητος ἕνεκα καὶ τῆς χάριτος.)

The epithet, by which CALLIMACHUS was distinguished from all other artists, now claims our attention. Some give it as Κατάτεχνος, others as Κακίζότεχνος, later critics have hesitated, which of these terms is to be preferred, (*Meyer, Hist. Art.* 1, 95.) *Siebelis*, who has treated this subject more largely than any other writer, (*ad Paus.* T. 1. p. 93.) contends that Vitruvius must be allowed to have employed Κατάτεχνος, but that Paus. and Pliny, who mutually illustrate each other, used Κακίζότεχνος, the reading found in our common editions. In this decision I concur, as far as regards the reading of Vitruv., which is supported both by the united testimony of MSS. and by the context; for Vitruv., whose knowledge of Greek was accurate and extensive, finding the epithet Κατάτεχνος, in the Greek writer from whom he derived his information, employed it, knowing that it did not imply a censure, and added in explanation,

that it was applied to CALLIMACHUS, on account of the exquisite elegance of his productions. The interpretation of this word proposed by *Schneider*, in his *Lexicon*, "gekünstelt," "artificial," is very erroneous; and it could only have been adopted under the influence of prejudice. For may we not suppose with *Siebelis*, that the epithet Κατάτεχνος, first given to CALLIMACHUS on account of the refinement and polish of his productions, was afterwards perverted by some, who employed it to express an *excessive* attention to refinement? Without controversy, however, this word must be retained in Vitruvius; for there is no foundation for supposing, that the Greek writer, of whose information he availed himself, adopted an erroneous term. We may now advance to the other topics of inquiry. It is unnecessary to prove, that Paus. and Pliny did not employ the epithet just considered, Κατάτεχνος, as the distinguishing appellative of CALLIMACHUS; but we may incidentally mention, that whatever epithet they did assign to him, Paus. intimates that the artist applied it to himself. The common reading in each of these authors, is Κακίζότεχνος, and *Siebelis*, following the explanation of Gesner, (*Thes. L. L.*) interprets the word, "improbus suum artificium," "blaming his own art," or "his own productions." *Siebelis* appeals to a gloss of Phavorinus,—Κακίζω τὸ ψέγω, Κακίζει, ἐπισκώπτει, but this appeal is altogether unnecessary, since no doubt has ever existed as to the true meaning of the verb κακίζω. See *Schneider, Lex. Gr.* But an accurate examination of the word before us, will suggest an interpretation slightly different from that of *Siebelis*. It means simply, "Is qui artem vituperat," "a censurer of the arts;" and there is nothing, which requires us to apply it to an artist censuring his own particular art, or his own productions. Such an epithet, then, would be far more applicable to a person entirely destitute of taste for the fine arts, than to CALLIMACHUS, who himself cultivated them; and we must conclude, that it is a term wholly inconsistent with the ideas, which Pliny and Paus. designed to convey. Some preferable reading must, therefore, be sought; and this reading I think I have discovered, by referring to the MSS. of the two authors,—a reading which any other person would have elicited, by instituting the same course of inquiry. In the passage of Paus., Codd. Vatic. Paris. 1410, 1411, exhibit Καταηξίτεχνον: Cod. Paris. 1400, has Καηξίτεχνον, a manifest corruption of the preceding term; and only 1399, has Κακίζτεχνον. Now the MS. which is numbered 1411, far excels the rest in accuracy; and 1399, is deserving of little credit, as it has evidently been interpolated by a learned Greek of Milan. (*Bekker, Pref. ad Paus.*, and *Pref. ad Siebel. Paus.* T. 3. p. 3.) Thus both the evidence of

⁶ [*Hirtius* asserts, (*Annal. Crit. Lit.* 244.) that CALLIMACHUS flourished in Olymp. 92, but from what source he derived the information, that the

lamp mentioned by Paus. was made in this Olympiad, I am unable to ascertain.

numbers, and that derived from the comparative excellence of MSS., support the reading *Κατατηξίτεχνος*. From the investigation of the passage of Paus., we must now proceed to that of Pliny. The editors of this author have omitted to state the various readings of the passage before us, which their MSS. presented; excepting that *Dalechamp* mentions, that *CALLIMACHUS* was also styled *Τηξίτεχνος*, and that one of his MSS. had "Cacotextechnus." Among the MSS. which I have consulted, Reg. I. the authority of which is very great, Reg. III. IV. Dufresn. I. II. present "Cacotextechnus;" and it is a probable supposition, that this was the term which *Dalechamp* perceived, but that he did not accurately inspect the letters *c* and *t*. Now certainly there is a remarkable correspondence between the MSS. of Paus. and Pliny; and it is my decided conviction, that *Κατατηξίτεχνος*⁷ is the only true reading, and should be replaced in both authors, though *Immanuel Bekker*, who found in one of his MSS. *Κατατηξίτεχνος*, retained as preferable the common reading. There cannot be any objection to the term, for which I contend, on the ground of its not being found in any other passage; for we may ask, in what other passage is *Κακίζότεχνος* found? Instead of regarding an objection so futile, we should rather fix our minds on the import of the word, which will be found exactly suitable to the sentiments designed to be conveyed. The word *Κατατηξίτεχνος*, composed of *κατατήκω* and *τέχνη*, intimates "a person who weakens and effeminates an art," and thus it was applicable to *CALLIMACHUS*, who was studious of elegance and refinement even to excess, and whose productions failed to exhibit a robust and manly vigor. If there is any doubt as to the propriety of the reading, which we have adopted, that doubt must be entirely removed by a passage of *Dionys. Hal. (de Vi Demosth. 6, 1114. R.)* which is furnished by the *Lexicon* of Schneider, Οὐ γὰρ δὴ τοι πλάσσει μὲν καὶ γραφεῖς ἐν ὕλῃ φθαρτῇ τεύροντες πόνοιν, ὥστε καὶ φλέβια καὶ πτῖλα καὶ χνοῦς, καὶ τὰ τοῦτοις ὅμοια εἰς ἄκρον ἐξεργάζεσθαι καὶ κατατήκειν εἰς ταῦτα τὰς τέχνας.

II. Sculptor, made the celebrated embossed work, preserved in the Capitoline Museum, (4. tab. 42.) The various discussions of learned men respecting this work, scarcely fall within the design of this *Dictionary*.

CALLIPHO I., painter, born in Samos, decorated with pictures the temple of Diana at Ephesus. This circumstance may lead us to conclude, that he flourished in the fourth age before Christ; unless we consider, that the paintings were placed in this temple, at a long period after its erection. The subjects of his productions were taken from the *Iliad*. Thus *Paus.* writes, Καλλιφῶν Σάμιος ἐν Ἀρτέμιδος

ἱερῷ τῆς Ἐφεσίας ἐποίησεν Εἰων, τὴν μάχην γράψας τὴν ἐπὶ ταῖς ναυσὶν Ἑλλήνων, (5. 19. 1.) Καὶ ἐν Ἀρτέμιδος τῆς Ἐφεσίας (ἱερῷ) Καλλιφῶν ὁ Σάμιος Πατρόκλην τοῦ Θύρακος τὰ γύαλα ἀρροζοῦσας ἔγραψε γυναῖκας.

II. Painter of a small Greek vase, described by *Millin, (Peintures, 1. tab. 44.)* The Inscr. is Καλλιφῶν ἐποίησεν.

CALLISTONICUS, Theban statuary, noticed in the following passage of Paus. : (9, 16, 1.) Θηβαῖος δὲ μετὰ τοῦ Ἀμμωνος τὸ ἱερὸν οἰωνοσκοπεῖον τε Τειρεσίου καλούμενον, καὶ πλῆσιν Τύχης ἐστὶν ἱερὸν· φέρει μὲν δὴ Πλοῦτον παῖδα· ὥς δὲ Θηβαῖοι λέγουσι, χεῖρας μὲν τοῦ ἀγάλματος καὶ πρόσωπον Ξενοφῶν εἰργάσατο Ἀθηναῖος, Καλλιστόνικος δὲ τὰ λοιπὰ ἐγχώριος. The latter part of the statement of Paus. enables us to ascertain the age, in which *CALLISTONICUS* flourished. *XENOPHO*, the Athenian, of whom he speaks as a contemporary of our artist, made in connection with *CEPHISODOTUS* I. a representation of the city Megalopolis, (*Paus. 8. 30. 5.*) which city was founded in Olymp. 102. 1, B. C. 371. About this period, then, *CALLISTONICUS* must have lived.

CALLISTRATUS, statuary, country uncertain; mentioned by *Pliny*, (34. 8. 19,) in connection with *CALLIXENUS* and others, as one of those who in Olymp. 155, revived the art of statuary, which had languished and appeared to be almost extinct. He is noticed also by *Tatian, (Or. c. Græc. 183.)*

CALLITELES, statuary, who in connection with *ONATAS*, formed a statue of Mercury carrying a ram, which was dedicated at Olympia, by the inhabitants of the city Pheneus; pupil or son of *ONATAS. (Paus. 5. 27. 5.)*

CALLIXENUS, see *CALLISTRATUS*.

CALLO I., statuary of Ægina; period in which this artist flourished, subject of dispute among the learned; their opinions have differed so widely, that while some have referred him to the close of the first Messenian War, others have maintained that he lived about the time of the Battle of Ægospotamos. Without minutely examining every opinion, which has been advanced, I will simply adduce those views, which appear to me clear and correct, availing myself of the assistance afforded by *Müller, (Æginet. 100.)* and by *Thiersch, (Epoch. II. Adnot. p. 40.)* To commence with these particulars, which are placed almost beyond the possibility of doubt, I would observe, that *CALLO* of Ægina, must be distinguished from *CALLO* of Elis, though these artists are strangely confounded by *Meyer, (Hist. Art. Gr. 1, 78. 2, 74.)* The former is said by *Paus. (7. 18. 6.)* to have been contemporary with *CANACHUS* of Sicyo:—Τεκμαίρονται σφᾶς Κανάχου τοῦ Σικωνίου καὶ τοῦ Αἰγινήτου Κάλλωνος οὐ πολλὰ γενέσθαι τινὶ ἡλικίᾳ ὑστέρους. Now as *CANACHUS* the Sicyonian lived about Olymp. 65, or 70, to this period *CALLO*, according to the statement of *Paus.*, must be referred. This decision throws light on another passage of *Paus.*,

⁷ Respecting the errors made in words, commencing with a preposition, see *Resig. Conject. ad Aristoph. I. p. 11.*

quoted under ANGELO, — a passage from which, in connection with other authorities, we have inferred, that DIPŒNUS and SCYLLIS flourished about Olymp. 50, that they were the instructors of ANGELO and TECTÆUS, who lived in Olymp. 58, and that these last instructed CALLO of Ægina, who flourished about Olymp. 66. I am aware, that some will object to me, that I have argued in a circle, by endeavouring to establish the age of CALLO, from that of ANGELO and TECTÆUS, which is equally involved in uncertainty, and then referring to the age of CALLO I., to establish that of ANGELO and TECTÆUS; but to my mind, the mutual consistency of all these dates affords a strong evidence of their correctness. We may advance, then, to the examination of two passages of Paus., the united statements of which have tended to involve in confusion, the history of the arts in Greece, and have in particular, created difficulties in respect to the question now before us. The first is 4. 14. 2. — Λακεδαιμόνιοι δὲ⁸ πρῶτα μὲν τὴν Ἰσώμην καθεύοντες ἐς ἑξάφορ' ἔπειτα καὶ τὰς λοιπὰς πόλεις ἐπιόντες ἤρουν· ἀνέδειξαν δὲ καὶ ἀπὸ τῶν λαφύρων τῇ Ἀμυκλαίῳ τρίποδας χαλκοῦς· Ἀφροδίτης ἄγαλμα ἔστιν ἑστηκὸς ὑπὸ τῇ τρίποδι τῇ πρώτῃ, Ἀρτέμιδος δὲ ὑπὸ τῇ δευτέρῃ, Κόρης δὲ τῆς Δήμητρος ὑπὸ τῇ τρίτῃ. ταῦτα μὲν δὴ ἀνέδειξαν ἐνταῦθα. The second passage is 3. 18. 5, which presents so very striking a resemblance to that just adduced, that the author appears to have copied in the one, the remarks which he had made in the other: Τὰ δὲ ἐν Ἀμύκλαις θίας ἄλυσ, ἀνὴρ πένταθλος ἔστιν ἐπὶ στήλῃς ὄνομα Αἰνητος· — τούτου τε οὖν ἔστιν εἰκὼν καὶ τρίποδες χαλκοί· τοὺς δὲ ἀρχαιότερους ἐκάτην⁹ τοῦ πρὸς Μεσσηνίου πολέμου φασὶν εἶναι· ὑπὸ μὲν δὴ τῇ πρώτῃ τρίποδι Ἀφροδίτης ἄγαλμα ἑστήκει, Ἀρτεμις δὲ ὑπὸ τῇ δευτέρῃ· Γιτιάδα καὶ αὐτοὶ τέχνη καὶ τὰ ἐπευργασμένα· ὁ τρίτος δὲ ἔστιν Αἰγινήτου Κάλλωνος· ὑπὸ τούτῳ δὲ ἄγαλμα Κόρης τῆς Δήμητρος ἑστηκεν. Ἀρίστανδρος δὲ Πάριος καὶ Πολύκλειτος Ἀργεῖος, ὁ μὲν γυναῖκα ἐποίησεν ἔχουσαν λόραν, Σπάρτην δῆξεν, Πολύκλειτος δὲ Ἀφροδίτην παρὰ Ἀμυκλαίῳ καλομένην. οὗτοι δὲ οἱ τρίποδες μεγέθει τε ὑπὲρ τοὺς ἄλλους εἰσὶ, καὶ ἀπὸ τῆς νίκης τῆς ἐν Αἰγίδι ποταμοῖς ἀνετέθεισαν. Now it is evident, that three kinds of tripods are to be here distinguished; those dedicated in acknowledgment of the victory at Ægospotamos, the work of ARISTANDER and POLYCLETUS — those dedicated by Ænetus, who conquered in the five exercises, — and those made of the spoils taken in the Messenian War, and which were evidently of a more ancient date than the second adverted to. The question, then, arises, which of these tripods were made by GITIADAS and CALLO, — those which were formed in honor of Ænetus, or those which were taken from the spoils of Messenia? A comparison of the two

passages seems to favor the conclusion, that GITIADAS and CALLO lived in the time of the first Messenian War; but such an inference is at variance with the facts, that CALLO of Ægina was the contemporary of CANACHUS, and the pupil of ANGELO, and must involve other inconsistencies, which are pointed out by Müller, (*Ægin.* 101. n.) To remove these perplexities, Müller has conjectured with his usual sagacity, that in the passage first adduced, the whole sentence, Ἀφροδίτης ἄγαλμα ἀνέδειξαν ἐνταῦθα, has been erroneously introduced from that last cited; and his sentiments have on the whole, been adopted by Thiersch, (*l. c.*) and by Schorn, (*de Studiis*, p. 195.) The same conjecture was previously advanced by Hirtius, (*Amalth.* 1, 260.) but with the views of this critic, Müller does not seem to have been acquainted. That some transcribers had very erroneous conceptions of the meaning of Paus. 3. 18. 5, seems evident from the word φασὶν introduced to express a report only, when the subjoined narrative is explicit and positive; and the whole arrangement of words in this passage, is such that it cannot be consistently attributed to Paus., and argues considerable error on the part of the transcribers. Müller contends also, with great propriety, that the clause, τοὺς δὲ ἀρχαιότερους εἶναι, occurring in 3. 18. 5, should be read as in a parenthesis; so that the words, ὑπὸ μὲν δὴ κ. τ. λ. are to be understood in immediate relation to the terms τρίποδες χαλκοί. The adoption of these views of Müller and Thiersch, (for I have advanced very few original remarks,) will reconcile these passages of Paus. to the decision first given, in respect to the age of CALLO; because Paus. must no longer be understood as stating, that CALLO and GITIADAS made the tripods dedicated from the spoils of the first Messenian War, but those made in honor of Ænetus. In addition to the production of CALLO mentioned in the passages just examined, viz. a tripod with a figure of Proserpine kept in a temple at Amyclæ, there is a second noticed in Paus. 2. 32. 4. Ἐν δὲ τῇ Ἀκροπόλει (Κορίνθου) τῆς Σθενιάδος ναὸς ἔστιν Ἀθηνᾶς. αὐτὸ δὲ εἰργάσατο τῆς Θεοῦ τὸ ξέανον Κάλλων Αἰγινήτης. To the artist before us, Quintilian also refers in 12. 10. "Duriora atque Tuscanicus proxima Callo atque Egesias (fecerunt,) jam minus rigida Calamis," &c.

II. Statuary born in Elis, thus noticed by Paus. — Οὐ πόρρω δὲ τοῦ Φειεατῶν ἀναθήματος (ἐν Ὀλυμπίᾳ) ἄλλο ἔστιν ἄγαλμα, κηρύκον Ἑρμῆς ἔχων, ἐπίγραμμα δὲ ἐπ' αὐτῷ Γλιανκιαν ἀναθεῖναι γένος Ῥηγίνων, ποιῆσαι δὲ Κάλλωνα Ἥλειον. (5. 27. 5.) Μεσσηνίους τοὺς ἐπὶ τῇ πορθύμῳ (Σικελικῇ) κατὰ ἔθος δὴ τι ἀρχαῖον κατ' ἔτος πέμποντας ἐς Ῥηγίον χορὸν παῖδων πέντε ἀριζμόν καὶ τριάκοντα καὶ διδάσκαλόν τε ὁμοῦ τῷ χορῷ καὶ ἄνδρα αὐλητὴν ἐς ἑορτὴν τινα ἐπὶχώριον Ῥηγίνων, κατέλαβεν αὐτοὺς ποτε συμφορὰ, μηδὲνα ὀπίσω

⁸ This occurred at the end of the first Messenian War, Olymp. 14. 1. (*Paus.* 4. 13. 5.)

⁹ This is the reading adopted by Jacobs and Bekker.

τῶν ἀποσταλέντων σφίσιν ἀποσωθῆναι, ἀλλὰ ἡ ναῦς ἡ ἄγουσα τοὺς παῖδας ἤφανίσθη σὺν αὐτοῖς κατὰ τοῦ βυθοῦ— τότε δὲ ἐπὶ τῇ ἀπωλείᾳ τῶν παιδῶν οἱ Μεσσηνῖοι πένθος ἤγον, καὶ ἄλλα τέ σφισιν ἐς τιμὴν αὐτῶν ἐξευρέθη, καὶ εἰκόνας ἐς Ὀλυμπίαν ἀνέστησαν χαλκᾶς, σὺν δὲ αὐτοῖς τὸν διδάσκαλον τοῦ χοροῦ καὶ τὸν ἀνλητῆν· τὸ μὲν δὲ ἐπίγραμμα ἐδήλου τὸ ἀρχαῖον ἀναθήματα εἶναι τῶν ἐν πορθμῷ Μεσσηνίων· χρόνῳ δὲ ὕστερον Ἰππίας ὁ λεγόμενος ὑπὸ Ἑλλήνων γενέσθαι σοφὸς τὰ ἐλεγεία ἐπ' αὐτοῖς ἐποίησεν· ἔργα δὲ εἰσιν Ἡλείου Κάλλωνος αἱ εἰκόνες. (5, 25, 1.) The statement of Paus., that Hippias the Sophist inscribed verses on the statues made by CALLO, subsequently to their erection, has led *Thiersch* very properly to infer, (*Epoch. 2. Adnot. p. 62.*) that CALLO of Elis, flourished before Olymp. 86, and that he was the artist, to whom Pliny refers, (34. 8. 19,) as having lived in Olymp. 87.

CALUS, statuary, age and country uncertain. *Clem. Alex. (Protr. 30. Sylb.)* Μὴ ἀμφιβάλλετε εἰ τῶν Σεμνῶν Ἀθήνησιν καλουμένων θεῶν τὰς μὲν δύο Σκοπᾶς ἐποίησεν ἐκ τοῦ καλουμένου λυχνέως λίθου· Κάλως δὲ, ἣν μέσσην αὐταῖν ἱστοροῦνται ἔχουσαι, Πολέμωνα δεικνύειν ἐν τῇ τετάρτῃ τῶν πρὸς Τίμαιον. The statues here referred to, are noticed by Paus. (1. 28. 6,) but without any mention of the artists, who made them: Τοῖς δὲ ἀγάλμασιν οὕτε τοῦτοις ἐπεσὶν οὐδὲν φοβερόν, οὕτε ὅσα ἄλλα ἀνάκειται θεῶν τῶν ὑπογαίων. A question arises, how it could have occurred, that Polemo states that there were three statues, but that *Phylarchus*, referred to by the Schol. Soph. Oed. C. 39, mentions only two: Φύλαρχός φησι δύο αὐτὰς εἶναι, τὰ δὲ Ἀθήνησιν ἀγάλματα δύο. Πολέμων δὲ τρεῖς αὐτὰς φησι. The only explanation of this seeming inconsistency, which occurs to my mind, is this, that *Phylarchus* lived previously to the time of Polemo and CALUS, and thus saw only the two statues made by SCOPAS, and not that which was afterwards added by CALUS. According to this hypothesis, the last-named artist must have lived after Olymp. 106.—The circumstance, that the Tragic poets invariably speak of three Furies, does not at all interfere with the opinion, which I have advanced; for the poets were influenced in their descriptions, not by the works of art which existed, but by the mythology of the times; and if they had any respect to the statues of the characters, whom they described, there were doubtless far more ancient statues of the Furies, as of other Deities, than those in question. We conceive, then, that the order, in which the artists and writers here adverted to lived, was the following,—SCOPAS,—PHYLARCHUS,—CALUS,—POLEMO: and if the *Phylarchus*, who is mentioned by the Schol. Soph., was the historian of that name, who acquired considerable reputation, CALUS must have exercised his art at a later period than B. C. 220, for at this time, it is well known, that *Phylarchus* flourished.

CALYNTHUS, statuary, country uncertain, contemporary with ONATAS. *Paus. 10. 13. 5.* Ταραντίνοι δὲ καὶ ἄλλην δεκάτην ἐς Δελφὸς ἀπὸ βαρβάρων Περκετίων ἀπέστειλαν· τέχνην μὲν τὰ ἀναθήματα Ὀνατᾶ τοῦ Αἰγινήτου καὶ Καλύνθου τε ἐστῆρασιν ἔργα, εἰκόνες δὲ καὶ πεζῶν καὶ ἱππέων.

CALYPSO, cultivated painting, age and country uncertain. Pliny says of her, (35. 11. 40,) "Pinxit senem et præstigiatorum Theodorum."

CANACHUS. This name, when applied to only one artist, has caused great perplexity in reconciling the statements of Classical authors; nor is there any other name, which has occasioned greater difficulties, since the inquiries of critics have been directed to the lives of Grecian artists. It is certain that CANACHUS formed the statue of *Apollo Phileusius*, which must have been made before Olymp. 75.; it is equally evident, that CANACHUS lived in Olymp. 95.; and if, therefore, we conceive that there existed only one artist of this name, he must have been engaged in his profession, during a period of 80 years. Many other difficulties attaching to this opinion, have been clearly stated by *Thiersch*, (*Epoch. 2. Adnot. 38—44.*) and after his learned and elaborate remarks, it is unnecessary for me to enumerate them. The opinion adopted by *Thiersch*, to remove the perplexities of this subject, is that which had been briefly stated by *Schorn*, (*de Stud. Artif. Græc. 199.*) that there were two CANACHI, both natives of Sicily, and probably related to each other as grandfather and grandson. This opinion is embraced by *Odofr. Müller*, (*Kunstblatt. 1821. nr. 16.*) and by *Büchh*, (*Corp. Inscr. Gr. 1. 39.*) and it is strange, that a theory supported by authorities so powerful, has been passed over in entire silence, by *Henry Meyer*, (*Hist. Art. Gr. 2. 74.*) I shall endeavour to collect and arrange those statements of ancient writers, which apply to each of these artists; and the particulars, which will be brought forward, will shew with the greatest clearness, that though the ancients neglected expressly to distinguish two individuals named CANACHUS, such a distinction requires to be received.

II. The elder CANACHUS was a native of Sicily, son of CLETAS; had a brother named ARISTOCLES, who nearly equalled him in reputation as an artist. (*Paus. 6. 9. 1.* See also the article *Aristocles*.) He was associated with this brother and AGELADAS, in constructing the *Three Muses*, which are referred to at the end of the article *Ageladas*. Now as the elder AGELADAS lived about Olymp. 70, we must consider this to have been the age of CANACHUS,—a conclusion supported by other evidence. The best and most celebrated production of this artist, was a brazen colossal statue of *Apollo Phileusius*, (*Plin. 34. 8. 19. Paus. 2. 10. 4. 10. 10. 2.*) This statue has been excellently noticed by *Müller*, (*l. c.*) and some of his remarks may be here appropriately introduced. It stood in the temple at Didyma near Miletus, until the return of Xerxes

from his expedition against Greece, (Olymp. 75. 2.) when it was removed by this monarch to Ecbatana, (*Paus.* 1. 16. 3, 8. 46. 2,) but was afterwards restored by Seleucus Nicator. Thus, then, it is certain, that this statue was made before Olymp. 75. 2, and it is likewise evident, as Müller has with great penetration observed, that it could not have been made before Olymp. 71. 3, because in this year Miletus was taken and destroyed by Darius, (*Herod.* 6. 18,) and it cannot be supposed, that such a work as the colossal statue of *Apollo Phileusius*, if it then existed, should escape the common ruin, in which the city and the surrounding district were involved. Müller rightly infers, therefore, that CANACHUS was engaged in forming this statue about Olymp. 73.—In addition to this production, and that of the *Three Muses*, before noticed, CANACHUS made some brazen figures of *boys riding on horseback*, and a statue of *Venus*, placed in a temple at Corinth, thus noticed by *Paus.*, 2. 10. 4. Τὸ μὲν δὴ ἀγαλμα καθήμενον Κάναχος Σικυώνιος ἐποίησε, ὃς καὶ τὸν ἐν Διδύμοις τοῖς Μιλησίων καὶ Θηβαίων τὸν Ἰσμήριον εἰργασάτο Ἀπόλλωνα πεποιῆται δὲ ἐκ τε χρυσοῦ καὶ ἐλέφαντος φέρονσα ἐπὶ τῇ κεφαλῇ πόλον, τῶν χειρῶν δὲ ἔχει τῇ μὲν μήκωνα, τῇ δὲ ἑτέρα μῆλον. He formed also a statue of *Apollo Ismenius*, referred to in the passage just cited, which was kept in the temple of this deity near Thebes. See also *Paus.* 9. 10. 2. Τὸ δὲ ἀγαλμα (Ἀπόλλωνος) μεγέθει τε ἰσὺν ἐστι τῷ ἐν Βραγχίδαϊς, καὶ τὸ εἶδος οὐδὲν διαφόρως ἔχων ὅστις δὲ τῶν ἀγαλμάτων τούτων τὸ ἕτερον εἶδε καὶ τὸν εἰργασμένον ἐπύθετο, οὐ μεγάλη οἱ σοφία καὶ τὸ ἕτερον θαυσαμένῳ Κανάχου ποίημα ὀνέπισταςθαι. διαφέρουσι δὲ τοσόνδε ὁ μὲν γὰρ ἐν Βραγχίδαϊς χαλκοῦ, ὁ δὲ Ἰσμήριός ἐστι κέδρου. An argument derived from the age of CALLO I. may be urged in support of the opinion, that CANACHUS flourished about Olymp. 75.; but I forbear to enter on it, lest I should appear to reason circuitously. It is uncertain whether we should apply to this artist, or to the younger CANACHUS, the words of *Pliny* 36. 5. 4. "Invenio et Canachum, laudatum inter statuarios, fecisse marmorea." The remark of Cicero quoted under *Calamis*, is evidently designed to relate to the artist before us.

II. The younger CANACHUS was a Sicyonian, and probably a grandson of the artist just noticed; instructed in the art of statuary by POLYCLETUS of Argos, (*Paus.* 6. 13. 4.;) in connection with PATROCLES, made the brazen statues of *Epicuridas* and *Epeonikas*, two Spartans engaged in the battle of Ægosopotamos, in Olymp. 93. 4. (*Paus.* 10. 9. 4.) and cast also in brass the figure of Bycellus, the first of the Sicyonian youths, who conquered in a pugilistic combat. (*Paus.* 1. 6.) To this artist *Pliny* refers, 34. 8. 19, placing him with NAUCYDES, PATROCLES, and DINOMENES, as having flourished in Olymp. 95.

CANTHARUS, statuary and engraver on

silver, born at Sicyo; mentioned by *Pliny*, (34. 8. 19,) among those artists, who attained considerable proficiency, but who was not particularly distinguished by any production; son of ALEXIS, pupil of EUTYCHIDES, (*Paus.* 6. 3. 3.) and as the last-named artist flourished in Olymp. 120, (*Plin. l. c.*) we must refer CANTHARUS to about Olymp. 128. His attention appears to have been directed in particular, to the statues of combatants in the Public Games. (*Paus.* 6. 3. 3, 6. 17. 5.)

CARMANIDES, painter of considerable ability, pupil of EUPHRANOR, (*Plin.* 35. 11. 40.)

CARPIO, architect, in connection with ICTINUS wrote a treatise on the temple Parthenon, in the construction of which he appears to have assisted. (*Vitruv. Praef.* 7, 12.)

CARPUS, engraver on precious stones; name frequently occurs on gems still extant. (*Winckelm. Descr. Des Pierres Gravées*, n. 1456, *Gori Gemm. Etrusc. T.* 2. pl. 6, *Bracci* 1, 250, *Raspe* nr. 6019.)

CENCHRAMIS, statuary, mentioned by *Pliny*, (34. 8. 19,) as one of those, who excelled in representing comedians, and combatants at the Public Games.

CEPHIS, statuary noticed by *Pliny*, in the same manner as CENCHRAMIS.

CEPHISIAS, sculptor mentioned in an Inscr. found at Tanagra, and given by *Rose, Inscr. Vetust.* 308.

Εἰκόνα τήνδε ἀνέθηκε, (Rose ἀνέθηκα.)

Φορυστάς παῖς Ὀτρίακος;

Κήρυξ κινήσας καλὸν ἄγωνα Διὸς,

"Ἄλλους τε ἀδολφόρους πτανοῖς ποσὶν εἶλον ἄγωνας,

Εὐδόλβου δὲ πάτρας ἄστν καλὸν στεφανῶ.

Καφίσιας ἐπόεισε.

CEPHISODORUS I., painter mentioned by *Pliny*, (35. 9. 36,) as having lived, together with the younger AGLAOPHO, and EVENOR father of PARRHASIUS, about Olymp. 90. *Pliny* says of all these painters, that they became illustrious, but were not so eminent as to require lengthened notice. It is worthy of mention, that all the Paris MSS. exhibit "*Cephissodorus*;" but the propriety of writing the word with a single s will be shewn under *Cephissodotus*.

II. Sculptor, who in connection with ÆSCHRAMUS, formed some carved work, which is described by *Montfaucon, (Antiq. Illustr. T.* 3. pl. 158.)

CEPHISODOTUS. Two artists of this name are expressly mentioned by *Pliny*, 34. 8. 12. but before we trace their history and productions, we must discuss the propriety of the reading "*Cephissodotus*," as opposed to that which *Junius* adopts, "*Cephissodorus*." The passage of *Pliny* is as follows:—"Cephissodoti duo fuerunt: prioris est Mercurius, Liberum patrem in infantia nutriens; fecit et concionantem, manu elata; persona in incerto est." The term "*Cephissodoti*" which I have adopted, is the reading of *Reg. I.*; and the propriety

of using only one *s*, is established by *Jacobs*, *ad Anthol. Palat.* 886. (In regard to the repetition of this letter, see also *Boissonade ad Nicet. Eugen.* p. 214.) In *Codd. Reg.* III. IV., *Dufresn.* I. II. *Polling.* we have "*Cephisodoti*," whilst in *Reg.* II. *Colbert.*, there is an extensive omission. The time in which each of these artists appeared, is accurately stated by *Pliny*; the former flourished in *Olymp.* 102, in connection with the elder *POLYCLES*, *LEOCHARES*, and *HYPATODORUS*; and the latter in *Olymp.* 120, (according to several MSS. 121,) in connection with *EUTYCHIDES*, *EUTHYCRATES*, and other artists. In the passages, from which these statements are deduced, MSS. considerably vary. In the former, *Reg.* I. III. IV. *Dufresn.* I. II., and *Polling.* have "*Cephisodotus*;" *Reg.* II. has "*cepis sicotus*;" and *Colbert.* has "*cepis sicrotus*;" but even these corrupted readings, decidedly support the word "*Cephisodotus*," in preference to "*Cephisodorus*."

The latter passage is erroneously exhibited in every MS. copy of *Pliny* now extant; but the corruptions of MSS., in this place also, lead us to the conclusion just stated. In *Reg.* I. we find "*thepis sicrotus*;" in *Reg.* II. "*cepis sicotus*;" in *Dufresn.* I. II. *Reg.* IV. *Polling.* "*chepis. Sicrotus*;" in *Colbert.* "*cepis, sicrotus*;" and in *Reg.* III. "*chephis, Sicrotus*." The various readings, which ancient editions present, and which are stated by *Thiersch*, (*Epoch.* III. *Adnot.* 90.) I have omitted, conceiving that the MSS. afford sufficient data for our decisions.

Our attention is now required to the circumstance, that *Pausanias*, whenever he introduces either of the artists before us, invariably adopts the form "*Cephisodotus*," and not "*Cephisodorus*;" and this fact powerfully confirms the opinions, which have been advanced, in respect to the several passages of *Pliny* discussed. It is worthy of remark, also, that in Greek MSS. the terms *Κηφισόδοτος* and *Κηφισόδωρος* are frequently confounded; see *Clinton, Fast. Hellen.* Ol. 105. 3. p. 114. This circumstance may throw some light on *Pliny* 36. 5. 4. "*Praxitelis filium Cephisodorum*." *Cod. Pint.* supports this reading; in *Reg.* I. the last syllable of the word is wanting, and thus we are deprived of the very important evidence of this MS.; *Reg.* II. and *Colbert.* have "*ephisodonus*," and *Dufresn.* I. "*ephisodone*," but these readings are glaringly inconsistent, and scarcely merit our attention. *Thiersch* has adopted "*Cephisodotus*,"—a reading which approximates to the truth, but in the choice of which he was influenced rather by internal, than by external arguments. But even external evidence is not wholly wanting to us. In *Pseudo-Plut.* (*Vit. X. Oratt.* 843.=4, 258. W.) mention is made of *CEPHISODOTUS*, son of *PRAXITELES*, who in connection with his brother *TIMARCHUS*, made wooden busts of *Lycurgus* the Athenian; and this testimony settles the true reading of the passage of *Pliny* under notice. There is one other remark of *Pliny*, which requires our inves-

tigation, in ascertaining the name of these artists: 34. 8. 19, "*Cephisodorus fecit Minervam mirabilem*." *Reg.* I. exhibits this reading; but *Dufresn.* I. has "*cephis ysidorus*,"—*Colbert.* "*cephis hisidorus*."—*Reg.* II. a MS. certainly not of the highest authority, has "*Cephisodotus*." The frequent inaccuracies of this last MS. are not, however, in proof of the impropriety of this particular term; for it certainly must retain some vestiges of the ancient and correct text.

Having thus critically investigated the name of the artists before us, we must proceed to an enumeration of those particulars respecting them, which are stated by ancient writers; but on many questions involved, we shall confess our ignorance, rather than have recourse to groundless conjectures.

I. The elder *CEPHISODOTUS*, flourished about *Olymp.* 102, B. C. 372, an Athenian. This may be inferred from the circumstance, that the first wife of *Phocio*, whose public life was terminated by poison, *Olymp.* 115. 4, B. C. 317, was a sister of *CEPHISODOTUS*; and no Athenian citizen was permitted to marry any other than a woman of Attica. *Plut. Phoc.* Τῶν δὲ γυναικῶν ἃς ἐξημε, περὶ τῆς προτέρας οὐδὲν ἱστορεῖται, πλὴν ὅτι Κηφισόδοτος ἦν ὁ πλάστης, ἀδελφὸς αὐτῆς. To this artist we must apply the words of *Paus.* 8. 30. 5, who after speaking of the portico of the city of *Megalopolis*, founded in *Olymp.* 102. 2, adds, Ταύτης τῆς στοᾶς ἐστὶν ἐγγυτάτῳ ὥς πρὸς ἥλιον ἀνίσχοντα ἱερὸν Σωτῆρος ἐπικλῆσιν Διός· κεκόσμηται δὲ περὶ ἐκίσι, καθεζομένῳ δὲ τῷ Δῶ ἔν θρόνῳ παρεστήκασιν τῇ μὲν ἡ Μεγάλη πόλις, ἐν ἀριστερᾷ δὲ Ἀρτέμιδος Σωτείρας ἄγαλμα· ταῦτα μὲν λίθου τοῦ Πεντελῆσιου Ἀθηναῖος Κηφισόδοτος καὶ Ξενοφῶν ἐποίησαντο. The reason of ascribing the production here mentioned, to this *CEPHISODOTUS*, and not to the younger artist of this name, is this, that in all probability, the citizens of *Megalopolis* erected a temple and statue to *Jupiter the Preserver*, soon after the building of their city. We know also, that the artist before us, made a statue of *Mercury nourishing Bacchus, when an infant*, and one of a public speaker, in the act of delivering an oration, though it is uncertain whom it is designed to represent. (*Pliny*, 34. 8. 19.)

II. The younger *CEPHISODOTUS* was also a statuary, though he devoted his attention also to painting, and to sculpture in general; flourished about *Olymp.* 120, or according to some MSS., in 121, (*Pliny* 34. 8. 19;) the son of *PRAXITELES* who lived in *Olymp.* 104, and the brother of *TIMARCHUS*, (see *Pseudo-Plut.* before referred to,) though this last circumstance appears to have been unknown to *Pliny*. An important fact respecting him is mentioned by *Pseudo-Plutarch*, that in connection with *TIMARCHUS*, he made and painted wooden busts of *Lycurgus* the Athenian, and of his sons *Abro*, *Lycurgus*,

and Lycophro, which were dedicated by the Athenians, in the Erechtheum at Athens. Now Lyeurgus died in Olymp. 114. 2, B. C. 323, (see *Clinton, Fast. Hellen.* ad h. a. 147.) and a statue was decreed to him in Olymp. 118. 2. B. C. 307, (*Clinton*, 155.) Thus the statements of Pliny are found to accord with those of Pseudo-Plut., especially if we remember, that not only was there a bust of Lyeurgus, but also busts of his sons. This artist made likewise some statues of philosophers, (*Pliny l. c.*) and of certain prostitutes, (*Tatian, Adv. Gr.* 52. p. 114. Worth.) That the younger CEPHISODOTUS was the author of these works, is evident from the fact, that Tatian associates him in making them, with EUTHYCRATES, who is mentioned by Pliny, as his contemporary, in Olymp. 120.

There are other works, respecting which it is uncertain, to which of these two artists they are to be ascribed; but if a conjecture may be allowed, they should probably be assigned to the elder, as being decidedly the more skilful and illustrious of the two. *Pliny* (34. 8. 19,) mentions an admirable statue of *Minerva*, fixed in the harbour of Athens, and an *Altar* in the temple of Jupiter the Preserver, in the same harbour; and he pronounces the latter an almost incomparable production. *Pausanias* also writes, (9. 16. 1.) Οὗτος (Κηφισόδοτος) τῆς Εἰρήνης τὸ ἀγάλμα Ἀθηναίους Πλοῦτον ἐχούσαν πεποίηκεν. In another passage, (9. 30. 1,) the writer last quoted, mentions the figures of *Nine Muses*, and again of three others, carved by CEPHISODOTUS, and seen by him at Helico; but he has omitted to mention the substance, of which they were formed. The reason for assigning these productions, at the least, to the elder CEPHISODOTUS, will be stated in the article *Strongylio*. See also the articles *Praxiteles I.* and *Timarchus*.

CHEREAS, statuary of whom *Pliny* states, (34. 8. 19,) "Chæreas Alexandrum Magnum et Philippum ejus fecit." Another person of this name, is mentioned with the epithet χρυσοτέκτων, by *Lucian, Lexiph.* 334. Wetst.

CHEREMO, engraver of a precious stone, described by *Winckelm.*, *Descr.* n. 238.

CHEREPHANES, painter, age and country uncertain; noticed by *Plutarch*, (*de Aud. Poët.* p. 18. B.) Γράφονσι καὶ πράξεις ἀτόπους ἐνιοί, κατὰπερ—Χαιρεφάνης ἀκολάστους ὁμιλίας γυναικῶν πρὸς ἀνδρας. *Wyttenbach*, (*Animad.* 200,) conjectures that this name is a corruption of *NICO-PHANES*; and the opinion has considerable probability.

CHALCOSTHENES, statuary, country and age undetermined. *Pliny* states, (34. 8. 19,) that he made statues of *Comedians* and *Combatants* at the Public Games. To me it appears, that the CHALCOSTHENES mentioned in *Pliny* 35. 12. 45, as a maker of earthen vessels at Athens, and from whom that part of the city, in which he carried on his trade, was termed "Ceramicus,"

was a different person from the statuary. We have not indeed any certain information as to the age, in which either appeared; but the name "Ceramicus" was probably of far earlier origin than the formation of the statues of *Comedians*. Nor is it probable, that the same individual was engaged in making earthen-ware utensils, and in forming polished brazen statues; and the words of *Pliny* warrant the conclusion, that CHALCOSTHENES the potter had no other occupation.

CHARES, statuary born at Lindus, in the island of Rhodes; instructed by *LYSIPPUS*, who appears to have regarded him with greater affection than any other of his pupils. We find in *Auct. ad Herenn.* 4. 6. "Chares a Lysippo statuas facere non isto modo didicit, ut Lysippus caput ostenderet Myronis, brachia Praxitelis, pectus Polycleti, sed omnia coram magistrum facientem videbat, ceterorum opera vel sua sponte considerare poterat." *Pliny* (34. 7. 18.) and *Strabo* (14. p. 652,) both mention him as a native of Lindus, while they speak of a colossal statue of the God *Sol.* made by him. The latter writer says, Τὸν τοῦ Ἥλιου κολοσσόν φησιν ὁ ποιήσας τὸ ἱαμβεῖον, ὅτι

—ἐπτάκις δέκα

Χάρης ἐποίει πηχέων ὁ Λίνδιος.

Thus in the same poem occurring in *Anthol. Planud.* 4. 82. (*Anthol. Palat.* 2, 648,) where it is ascribed to *Simonides*, we must substitute Χάρης for Λάχης. (See *Jacobs*, 3, 847.) It does not fall within the design of this article, to trace the history of this colossal statue; and we pass on to quote the words of *Pliny*, in the passage referred to. "Habent in Capitolio admirationem et capita duo, quæ P. Lentulus Consul dicavit; alterum a Charete supra dicto factum; alterum fecit Decius, comparatione in tantum victus, ut artificium minime probabilis artificis videatur." In this sentence it seems absolutely requisite to substitute "*improbabilis*" for the affirmative "*probabilis*," though in opposition to the united testimony of MSS. The syllable *im* may have been easily lost in the preceding word "*minime*," and the alteration is obviously required by the sense. This opinion is advanced also by *Thiersch*, (*Epoch. III. Adnot.* 94,) though I was unacquainted with his views, when I adopted it.

CHARITO, painter, embellished a Greek vase, described by *Millingen*, (*Peintures—de la Collection de Coghill*, tab. 11.)

CHARMADAS, painter, age and country uncertain, mentioned by *Pliny* (35. 8. 34,) among the most ancient of those, who painted with only one color. A hasty and inconsiderate perusal of this passage, has led *Henry Meyer*, (*Hist. Art. Gr.* 1, 39,) to refer to CHARMADAS the remarks, which *Pliny* makes respecting EUMARUS. The name of the artist is given as above, according to the testimony of *Durandus*, in Edit. I.; and though it is variously

corrupted in MSS., all their readings sanction the adoption of "*Charmadas*," in preference to the term "*Charmas*," chosen by Junius.

CHARTAS, Spartan statuary, who in connection with SYADRAS, one of his fellow-citizens, instructed EUCHIRUS of Corinth, in the art of modelling. The celebrated PYTHAGORAS of Rhegium, was the fourth from CHARTAS and SYADRAS, (to adopt a Greek mode of expression,) in the line of tuition; but this circumstance is insufficient to lead to any *distinct and certain* inference as to the *time*, in which they flourished. The most probable conclusion, which it suggests, according to the course of remark adopted in the article *Euchir* II., is that embraced by *Odofr. Müller*, (*Dor.* II. 494,) that they lived in Olymp. 59.

CHERSIPHRO, architect of Cnosus, (*Pliny* 7. 37. 38, *Vitruv. Pref.* 7, 16. coll. s. 12.) sometimes termed erroneously *Ctesipho*. In connection with his son METAGENES, he built, or at the least, began to build, the first temple of the Ephesian Diana, in the Ionic style, (*Strabo* XIV. p. 640. c.) which was afterwards burnt by Herostatus. The narrative of *Paus.* respecting this edifice, contains some strange and inconsistent statements; because he obviously confounds some more ancient building with that, which was reared by CHERSIPHRO; and *Pliny*, likewise, (36. 14. 21,) has fallen into a very great error, in mentioning the temple built by CHERSIPHRO, as the last and most celebrated temple erected at Ephesus to Diana. *Thiersch*, (*Epoch.* II. *Adnot.* 37,) has rightly inferred from the statement of *Diog. L.* (II. 9, *Aristipp.* 19,) that THEODORUS the Samian, brother of RHÆCUS, strengthened with rows of burnt wood, the foundation of this temple, that CHERSIPHRO lived near the first Olympiad.

CHIMARUS, statuary, lived about the time of Tiberius; mentioned in an *Inscr. ap. Donat. Suppl. Inscr. ad Nov. Thes. Murat.* 2, 210. "Germanico Ti. Cæsaris F. Divi Augusti N. C. Julius Chimarus idem status et ædificum effecit, sedes marmoreas posuit."

CHIO, Corinthian artist, enumerated by *Vitruv. Proæm. libri* III. s. 2, among those who failed to attain eminence, not from a want of industry or ability, but through the unfavorable influence of circumstances. See *Junius, Catal. Artif.*

CHIONIS, Corinthian statuary, made the statues of *Minerva* and *Diana*, which formed a part of the large present dedicated by the Phocians at Delphi, (*Paus.* 10. 13. 4.) Now as *Paus.* states, that in the war, which this present commemorated, *Tellias*, a prophet of Elis, led the Thessalians against the Phocians, (coll. 10. 1. 4,) it is very probable, that CHIONIS flourished shortly before the expeditions of Darius and Xerxes against Greece. The wars between the Phocians and Thessalians, have been noticed under *Ageladas*; and to the observations there offered the reader is referred. Those who ascribed another

performance, which was really the work of MYRO, to this artist, are refuted by *Paus.* 6. 13. 1.

CHRISOPHUS, Cretan statuary, respecting whose age and whose instructor, *Paus.* states, (8. 53. 3,) that he had been unable to ascertain any thing satisfactory; made a gilt statue of Apollo, by the side of which a statue of the artist himself was placed. *Böckh* supposes, (*Corp. Inscr.* 1. p. 19,) that this artist was not of a very early date; but this supposition does not rest on any authority, as *Paus.* does not state, that CHRISOPHUS made the statue of himself. To me the very name of the artist, when compared with many similar ones, seems to favor the opinion of his great antiquity. See *Hermann*, (*Ueber H. Prof. Böckh's Behandlung der Griech. Inschriften*, 204.)

CHRYSTHEMIS, statuary of Argos, in connection with EUTELIDAS, one of his fellow-citizens, made statues of Demaratus, and his son Theopompus, two combatants at the Public Games, (*Paus.* 6. 10. 2.) Demaratus triumphed in Olymp. 65 and 66, so that the artists in question must be referred to this period. *Paus.* gives the *Inscr.* carved on their statues, from which it appears, that each of the artists professed to have been instructed in statuary by his ancestors.

CIMO I., painter born at Cleonæ, greatly advanced the art of painting from the comparatively rude state, in which he received it, and who lived after EUMARUS the Athenian, on whose discoveries he improved. An important passage respecting him is *Pliny* 35. 8. 34, which I will cite, correcting the reading according to Reg. I. "Hic (*Cimo*) catagrapha invenit, hoc est, obliquas imagines, et varie formare vultus respicientes, suspicientes vel desipientes, articulis membra distinxit, venas protulit, præterque in veste rugas, et sinus invenit."

To this CIMO must be referred the remarks of *Ælian*, (*V. H.* 8. 8.) in which passage all critics have agreed to substitute *Κίμων* for *Κόνων*:—*Κίμων ὁ Κλεωναῖος ἐξεργάσατό φασι τὴν τέχνην τὴν γραφικὴν, ὑποφωμένην ἔτι καὶ ἀτεχνῶς ὑπὸ τῶν πρὸ αὐτοῦ καὶ ἀπείρως ἐκτελουμένην καὶ τρόπον τινὰ ἐν σπαργάνοις καὶ γάλαξιν οὖσαν· διὰ ταῦτά τοι καὶ μισθοὺς τῶν πρὸ αὐτοῦ ἔλαβεν ἀδρότερον.* This artist is twice mentioned by *Simonides*, in *Anthol. Palat.* 9. 758, and in *Append.* 2, 648. (*Anth. Planud.* 4. 6. 84.) but these passages throw no light on his talents or productions. Among the moderns, *Böttiger*, (*Arch. Pict.* 1, 235.) has written largely respecting him; and he is the first critic, who has advanced an opinion respecting the age, in which CIMO flourished. He argues from the statement of *Simonides*, that one of the folding-doors of a temple not mentioned, was painted by CIMO, and the corresponding one by DIONYSIUS, whom he contends we must understand to have been DIONYSIUS of Colopho,—that these two artists lived at the same period, and that as DIONYSIUS was contemporary with POLY-

GNOTUS, they must be referred to Olymp. 80. The correctness of these sentiments I will not absolutely deny; but to me it appears doubtful, whether CIMO, who is mentioned as a good artist, but as one who appeared, when painting had made comparatively little progress, can be consistently held to have been a contemporary of POLYGNOTUS, especially as we are told, that DIONYSIUS attempted to imitate several of the paintings of POLYGNOTUS. The name of DIONYSIUS, likewise, is so common, that no necessity exists for our understanding the statement of Simonides, in relation to the native of Colopho.

II. A distinguished sculptor, or engraver of cups, see *Athen.* XI. p. 781. e. T. 4. p. 212. Schw., and the remarks of critics on the passage.

III. A person of this name is mentioned on several Syracusan Coins, either the whole name being given, or the contraction KIM. or the single letter K. *Richard Payne Knight*, in one of his Dissertations, (*Archæol.* 19, 369.) which was introduced to my notice by Henry Hase, an antiquary of Dresden, advances the opinion, that this individual was a coiner.

CLEANTHES, Corinthian painter, whom some state to have been the inventor of drawing in outline. (*Pliny* 35. 3. 5.) *Athenagoras*, (*Legat. pro Christ.* 14. p. 59. Deh.) mentions him among the first, who practised this branch of the art. *Strabo* (VIII. p. 343.) relates of him, that in connection with AREGO the Corinthian, he adorned with paintings, the temple of *Diana Alphonion*. We learn from *Athenæus*,

VIII. 346, that he made a painting of the capture of Troy, and one of the birth of Minerva; and in the latter of these pictures, there was a representation of Neptune in the act of offering a tunny-fish to Jupiter, while in the pains of parturition.

CLEARCHUS, statuary of Rhegium, tutor of PYTHAGORAS of Rhegium, about Olymp. 68. (see *Pythagoras*.) It was considered that this artist was instructed by EUCHIR of Corinth, (*Paus.* 6. 4. 2.) but there is some uncertainty whether he was immediately taught by him, as it is certain that EUCHIR lived very long before PYTHAGORAS. This subject is briefly adverted to in the articles *Chartas* and *Euchir* II.

CLEO I., statuary of Sicyo, thus noticed by *Paus.* 5. 17. 1. Κλέωνος Σικυωνίου διδασκαλος, ὄνομα Ἀντιφάνης, ἐκ φοιτήσεως Περικλείτου· Πολυκλείτου δὲ ἦν τοῦ Ἀργείου μαθητῆς ὁ Περικλείτης. The age of this artist can be thus far ascertained, that he exercised his art in Olymp. 98. B. C. 388, and in Olymp. 100. B. C. 380. (compare *Paus.* 5. 21. 2. with 6. 1. 2.) *Pliny* states, (34. 8. 19,) that he made statues of the *Philosophers* with great success; and we learn from *Paus.*, that he made also a brazen statue of *Venus*, (5. 17. 1.) and two statues of *Jupiter*, out of money exacted for fines, (5. 21. 2.) He appears, however, to have directed his attention chiefly to the statues of *Combatants* at the Public

Games, since *Paus.* mentions the following ones as made by him:—that of *Alcetus* the Arcadian, (6. 9. 1.) *Damocritus* or *Critodamus*, (6. 8. 3.) *Dinolochus* the Elean, brother of Troilus, who conquered in Olymp. 102. (6. 1. 2.) *Hysmo* the Elean, (6. 3. 4.) and *Lycinus* of Heræa, (6. 10. in fin.)

II. Painter, mentioned by *Pliny* 35. 11. 40, as having made a portrait of Cadmus. Cod. Voss. and Reg. I. exhibit in this passage the true reading, “Cleon Cadmo;” the other MSS. are remarkably corrupted.

III. Engraver of a precious stone, described by *Bracci*, pl. 47.

CLEETAS I., statuary; if not a native of Sicyo, at least exercised his art in that city; father and tutor of the younger ARISTOCLES of Sicyo, and the son, as I have endeavored to shew in the article *Aristocles*, of the elder ARISTOCLES the Cydonian; flourished about Olymp. 61. Some of his productions are noticed in the following remark of *Paus.* 1. 24. 3. Κράνως ἐστὶν ἐπικείμενος ἀνὴρ Κλεΐτου, καὶ οἱ τοῦς θυναχας ἀργυροῦς ἐνεποίησεν ὁ Κλεΐτας. This artist improved also the form of the starting-place at Olympia, as we learn from *Paus.* 6. 20. 7, and from the Inscr. on the base of a statue made by him, which was fixed at Athens. *Thiersch*, (*Epoch.* III. *Adnot.* 83,) has amply and with great learning written respecting this artist; and to his remarks the reader is referred. The opinion of *Böckh*, that CLEETAS assisted PHIDIAS in forming the statue of Olympian Jupiter, is noticed under the art. *Aristocles*.

II. Painter, adverted to in the article *Ludius*.

CLEOMENES. Several artists of this name appear to have existed; for though *Pliny*, (35. 5. 4.) mentions only one, yet the name is of very frequent occurrence in ancient *Inscriptions*. These various artists have been noticed at length by *Visconti*, in a Dissertation translated by *Jacobs*, (*Nov. Biblioth. Liter. Eleg.* 68. p. 1—28,) and by *Thiersch*, (*Epoch.* III. *Adnot.* 88.) and from the remarks of these critics we may deduce the following particulars as of clear and established authority, discarding all vague conjectures.

I. The first artist of this name made statues of the *Thespiades*, which were taken by Asinius Pollio, among his works, (*Pliny*, l. c.) It is the opinion of *Visconti* and *Thiersch*, that he flourished before the destruction of Corinth. In understanding the above statement derived from *Pliny*, we are not to regard the term *Thespiades* in relation to the fifty daughters of *Thespius*, who became pregnant by *Hercules*, but in relation to the *Muses*. The former erroneous opinion is adopted by *Heyne*, (*Obs. ad Apollod.* 136.) but the latter and more consistent one is maintained by *Harduin*.

II. Statuary, son of APOLLODORUS the Athenian; made the celebrated statue of the *Venus de Medici*.

III. Another Athenian statuary, whose father bore the same name, and who made the statue, which has been erroneously

supposed to be that of Germanicus. *Visconti* and *Thiersch* seem to have correctly determined, that this artist was the son of that *CLEOMENES*, who made the *Venus de Medici*. On another question, which may present itself, whether the maker of the *Venus de Medici* formed also the statues of the *Thespiades*, I cannot decide with confidence, though the opinion appears to possess considerable probability. In regard to the opinion of *Thiersch*, p. 91, respecting the statue said to be that of Germanicus, which he considers to have been taken from the statue of a public speaker formed by *CEPHISODOTUS*, I am involved in still greater uncertainty.

IV. Sculptor of this name is noticed by *Uhlen*, *Comment. Acad. R. Berol.* 1812&1813, (*Class. Hist. Phil.* 74.) This philologist describes an *Altar*, adorned with different figures, and bearing the Inscr. ΚΑΘΟΜΕΝΗΣ ΕΠΟΙΕΙ.

CLEOPHANTUS, Corinthian painter, mentioned by *Pliny* 35. 3. 5, "Primus invenit eas (lineas) colorare testa, ut ferunt, trita Cleophantus Corinthius. Hunc aut eodem nomine alium fuisse, quem tradit Cornelius Nepos secutum in Italiam Demaratum Tarchini Prisci Romani patrem, fugientem injurias Cypseli tyranni mox docebimus." The flight of Demaratus, referred to in this passage, took place about Olymp. 30.: see *Müller, Doriens.* 1, 164. 168.

CLESIDES, painter, country uncertain, lived after the time of Alexander the Great. The passage, from which this is deduced, is *Pliny* 35. 11. 40. but it is impossible to define his age with greater exactness, inasmuch as several queens of the name *Stratonice* are mentioned by ancient writers. The passage is, "Clesides reginæ Stratonices injuria innotuit. Nullo enim honore exceptus ab ea, pinxit volutantem cum piscatore, quem reginam amare sermo erat, eamque tabulam in portu Ephesi proposuit; ipse velis raptus est. Regina tolli vetuit, utriusque similitudine mire expressa."

CLISTHENES, architect, and painter of dramatic scenery, born in Eretria; father of Menedemus the philosopher, whose first instructor was Plato, and thus we may conclude that *CLISTHENES* was a contemporary of Socrates. (*Diog. L.* 11. *Mened.* 125.)

CLITO, statuary, mentioned by *Xenoph.* (*Memor.* 3. 10,) as a contemporary of Socrates. That such an artist really existed, is evident from the circumstance, that *Xenoph.* introduces in conversation with Socrates, persons who were at that time living at Athens.

CNEIUS, or *GNÆUS*, engraver of many precious stones, considered by philologists, to have lived in the time of Augustus. (*Bracci*, tab. 48—53.)

CÆMUS, engraver on precious stones, age and country uncertain; three gems engraved by him, described by *Bracci*, (*Memorie* tab. 54, 55,) and *Visconti*, (*Iconogr. Grecque* tab. 17. nr. 2.)

CÆNUS, painter, age and country uncertain, and of whom *Pliny* (35. 11. 40,) simply states, "*stemma pinxit.*"¹⁰ The interpretation of this expression has greatly perplexed expositors. *Brotier* says very inconsistently, (6. 394.) "*Stemmata, des alliances.* Sic mox supra et infra Syn-genicon, *une assemblée de famille.*" An emendation of *Hermolaus Barbarus* cannot now be considered; but in another place we shall refute it with more arguments than have yet been adduced by others. It need scarcely be mentioned, that *CÆNUS* was not among the most eminent painters; the statement of *Pliny* already adverted to, is the only one, which we find respecting him, and it is a statement made also in relation to an artist of the name of *ISMENIAS*. With regard to the interpretation of the phrase, "*stemma pinxit,*" see *Gesner, ad Chrestom. Plin.* 943, *Thes. Ling. Lat.* sub voce; and the remarks of this philologist throw considerable light on the expression, "*pictos vultus,*" in *Juv. Sat.* 8. 2.

COLOTES I., statuary, whose age is involved in uncertainty by the statements of ancient writers, which seem to imply, that he was a contemporary of *PHIDIAS* and of *PASITELES*, the latter of whom is known to have lived in the time of Pompey the Great. Thus *Pliny* says, (34. 8. 19, 35. 8. 34,) that *PHIDIAS* was assisted by his pupil *COLOTES* in forming his statue of *Olympian Jupiter*; and in the former of these passages he states, that he made in Elis, a statue of *Minerva*, and several statues of *Philosophers*. *Strabo* mentions, (VIII. p. 337.) that he saw at Cyllene in Elis, a statue of *Æsculapius* made by *COLOTES*, *Θαυμαστόν ἰδεῖν ἑόραον ἐλεφάντινον*, and from this authority *Eustathius* has derived many of his remarks on II. B. 603, adding that *COLOTES* made also a statue of *Bacchus*.—The country of *COLOTES* has not yet been pointed out; but it is intimated in *Paus.* 5. 20. 1, where a table seen at Olympia, is thus noticed,—*Τράπεζα, ἐφ' ἣς προτίθενται τοῖς νικῶσιν οἱ στέφανοι.*—*ἡ τράπεζα δὲ ἐλεφαντος μὲν πεποιήται καὶ χρυσοῦ, Κολώτου δὲ ἐστιν ἔργον, εἶναι δὲ φασιν ἐξ Ἡρακλέους τὸν Κολώτην* οἱ δὲ πολυπραγμονήσαντες σπουδῇ τὰ ἐς τοὺς πλάστας, Πάριον ἀποφαίνουσιν ὄντα αὐτὸν, μαθητὴν Πασιτέλους. Πασιτέλῃ δὲ αὐτὸν διδάχθῃναι. In the concluding sentence of this passage, the name of the artist, who instructed *PASITELES*, has been lost. This at least, is the view received by *Amaseus*, *Siebelis*, *Thiersch*, and others; and the opinion of *Bückh*, that we should read *αὐτοῖς διδάχθῃναι*,—an opinion indeed suggested by others, and of which *Bekker* fully approves, is liable to some objection. The passages of *Pliny* and *Paus.* now considered, shew that *COLOTES* was a pupil of both *PHIDIAS* and *PASITELES*; just as the united testimonies of ancient writers prove that other artists had several instructors. (See the article *Apelles*.) But before we can advance in our inquiries, a serious difficulty must be removed. Only one artist

¹⁰ This is the common reading, and it is supported by *Reg. I.*

of the name of PASITELES has hitherto been recognised, who lived in the age of Pompey the Great, and whom we have noticed in *Amalth.* 3, 296. This has induced Heyne, (*Opusc. Acad.* 5, 390,) and Thiersch, (*Epoch. Art. Gr.* III. Adnot. 78.) to conclude, that there were two distinct artists named COLOTES, one a pupil of PHIDIAS, the other of PASITELES. Other critics have adopted a very different method of obviating the difficulty, by supposing, that there was only one artist named COLOTES, and two styled PASITELES; and it is evident, that either this opinion or the former must be embraced. The latter theory has the sanction of Harduin, (*Ind. Auct. a Plin. laud. s. v. Pasiteles*), of Siebelis, (*ad Paus.* 2, 258,) and of Böckh, (*Corp. Inscr. Gr.* 1, 41.) and it is that in which I concur. Böckh has supported it so powerfully and successfully, that instead of offering any observations of my own, I will adduce his remarks:—"Several considerations have convinced me, that the COLOTES mentioned by Paus., is the same as the artist noticed by Pliny. In the first place, he exercised his art in Olympia, as did the COLOTES of Pliny; he formed statues also of ivory and gold, and on this account his assistance was solicited by PHIDIAS, when he made a statue of *Olympian Jupiter*, of these materials. That he did not live in a very recent period, may be inferred from the statements of Paus.; for he was not extensively known, and was not indeed known to any but those, who had attentively inquired into the history of ancient artists; and the *Table* of his, which was fixed in the temple of Juno, was evidently not a recent production. The assertion of Pliny, that he was a *pupil* of PHIDIAS, seems to have been derived from the circumstance, that he was his assistant in some of his works; but that PASITELES, who instructed the COLOTES of Paus., was the same as the PASITELES, who lived in the time of Lucullus and Pompey, is a point, of which Heyne will scarcely be able to convince any persons of reflection. It is evident that he must have been of a far earlier date." The conclusions, then, which we embrace, are these:—COLOTES of Paros was the pupil of PASITELES and PHIDIAS, and in connection with the latter, made the statue of *Olympian Jupiter*; he made also, a *Table* of gold and ivory, and statues of *Minerva*, *Æsculapius*, and several *Philosophers*. His instructor PASITELES, who must have lived about Olymp. 78, and respecting whom we have no other information, should be carefully distinguished from the celebrated PASITELES, who flourished in the time of Pompey the Great. There was only one statuary of the name COLOTES.

II. Painter of Teos, contemporary of *Timanthes*, flourished in Olymp. 96. He is mentioned only by *Quintil.* 2, 13, who states that he was excelled by *Timanthes*.

¹ Harduin has very inconsiderately interpreted this statement, in relation to CRATINUS the statuary.

CORONIVS, Roman sculptor, in the time of Pompey the Great; embellished the *Theatre* of Pompey with figures, representing fourteen different nations; see *Pliny* 35. 5. 4, a passage rightly explained by Thiersch, (*Epoch. III. Adnot.* 94.)

CORE, Corinthian female, mentioned by *Athenagoras*, (*Legat. pro Christ.* 14. p. 59. Dech.) as the inventress of plaster-casts. See the article *Dibutades*.

CORNELIVS. See the articles *Pinus* and *Saturninus*.

CORCÆBUS, architect, who lived in the age of Pericles, *Plut. Pericl.* 13. τὸ ἐν Ἐλευσίνι τελεστήριον ἡρξάτο μὲν Κόρκοβος οἰκοδομεῖν, καὶ τοὺς ἐπ' ἐδάφους κίονας ἐξηκονοῦτος, καὶ τοῖς ἐπιστυλίοις ἐξέτευξεν, ἀποθανόντος δὲ τοῦτον, κ. τ. λ.

CORYBAS, painter, country uncertain; pupil of NICOMACHUS, (*Pliny* 35. 11. 40.) and as this artist flourished about Olymp. 100, (see the articles *Nicomachus* and *Aristodemus*,) CORYBAS must be assigned to about Olymp. 108.

COSSUTIVS, Roman architect, engaged by Antiochus Epiphanes, B. C. 176—164, in building a temple to *Olympian Jupiter* at Athens. In relation to several parts of this work, *Vitruv.* says, (*Pref.* 7. 15.) "Cellæ magnitudinem et columnarum circa dipteron collocationem, epistyliorumque et ceterorum circa ornamentorum ad symmetriam distributionem magna solertia, scientiaque summa nobiliter est architectatus."

With respect to the undertaking of Antiochus to build the temple in question, see the authors mentioned by *Jacobs*, (*Amalth.* 2, 249.) and see also *Oedri. Müller*, (*in Encycl. Ersch. et Grub.* 6, 233.)

CRATERUS, sculptor, in connection with PYTHODORUS and other artists, embellished the palaces of the Cæsars with the most approved figures, *Pliny* 36. 5. 4. From this circumstance we learn, that he must have lived in the first age after Christ.

CRATES, celebrated engraver, age and country uncertain, (*Athenæus*, XI. p. 782.)

CRATINUS I., painter, age and country uncertain. The name was first restored by Brotier to *Pliny* 35. 11. 40, the previous reading of which was "*Craterus*," though in opposition to the evidence of MSS. The passage is thus given by Brotier:—"Cratinus *Comædos* Athenis in Pompeo pinxit." All the MSS. which I have collated, defend the reading "*Cratinus*;" but they have also the nomin. "*Comædus*." This may suggest the idea, that one of the Cratini, who were distinguished as comic poets, exercised also the art of painting; but no other writer supports this opinion, and Pliny himself, when he soon afterwards mentions again the painter CRATINUS, does not make the least allusion to his having been a comic poet. In the passage just adverted to, we read, "Irene Cratini pictoris filia et discipula puellam, quæ est Eleusine, pinxit;"¹ and this statement is supported by *Clem. Alex.* (*Strom.* IV. p. 523. Sylb.) but there is no intimation in this passage, that CRATINUS was a writer of comedies.

I cannot, therefore, assent to the learned Meineke, whose edition of the *Fragments of Cratinus and Eupolis* is anxiously expected, when he says, (*Quaest. Scen.* 1, 16.) that Irena was the daughter of Cratinus the comic poet. Some philologists, as *Harduin*, (*ad Plin.* 1. c.) and *Meursius*, (*Lect. Att.* 2. 15,) have proposed explanations of the "*Comædos*;" but as all MSS. have the nomin. "*Comædus*," their interpretations become futile, and we are brought to the conclusion, that this word forms a gloss of some transcriber, who wished to shew his learning, and that it should either be excluded from our Edd. of Pliny, or at the least enclosed in brackets, as suspicious.

II. Spartan statuary, age uncertain; made a statue of Phillis, an Elean wrestler. *Paus.* 6. 9. 1.

CRATO, painter of Sicyo, said by *Athenagoras*, (*Legat. pro Christ.* 14. p. 59. Dech.) to have been the inventor of drawing in outline.

CRITIAS, statuary, whom *Pliny* (34. 8. 19,) states to have lived about Olymp. 83.; tutor of PTOLICHUS of Corcyra; highly distinguished by the statues of those, who slew the tyrants of Athens. (*Lucian*, *Philops.* 18, *Paus.* 1. 8. 5.) The first statues of these eminent men, which were made by ANTENOR, were removed by Xerxes among the spoils, which he took, (see the article *Antenor*;) and as we learn from the *Parian Marbles*, (*Epoch.* 55.) that the latter statues made by CRITIAS, were set up in Olymp. 75. 4, there is no reason why *Thiersch*, (*Epoch.* III. *Adnot.* 81,) should censure the statement of Pliny, as inconsistent. In addition to the statues of *Harmodius* and *Aristogito*, only one production of CRITIAS has been mentioned to us; and this is a statue of one Epicharinus, or Epicharmus, who had exercised himself in the race between men fully armed, which statue was placed in the Acropolis at Athens. *Paus.* 1. 23. 11.—The country of this artist has not been stated with clearness and accuracy by ancient writers. *Pausanias*, (6. 3. 2,) designates him an inhabitant of Attica; and in the two other passages, in which he refers to him, he passes over his country in silence. *Lucian*, (1. c. and *Rhet. Præc.* 9,) gives him the epithet "*Nesiotes*," which signifies, "an inhabitant of an island;" and it is now generally admitted that Pliny likewise does this. In the passage already referred to, we have mentioned as the rivals of PHIDIAS, "Alcamenem, Critiam, Nestoclem, Hegiam," but *Junius*, (*Catal. Artif. v. Critias*), has rightly proposed to substitute "*Nesiotes*" for "*Nestocles*;" and this opinion has been embraced by *Lange*, (*ad Lanz. de Art. Sculp. Veter.* 86,) *Müller*, (*Ægin.* 102, *Adnot.*) *Thiersch*, (*Epoch.* II. *Adnot.* 34.) The reading, which these philologists adopt, is confirmed by Reg. I. Dufresn. I. among my MSS., for they exhibit the very similar term "*Nestotes*." Those who concur, however, in supporting the word "*Nesiotes*," differ in its interpretation; but the most

consistent opinion is that maintained by *Thiersch*, who argues, that CRITIAS could be properly termed both an inhabitant of Attica, and an islander, since there were some smaller islands adjacent to the Athenian coast, which were included under the general name of Attica.

CRITO, Athenian sculptor, who with NICOLAUS, one of his fellow-citizens, made a statue designed as a supporter to a building. This work is even now extant. The age of these artists is uncertain; but it is the opinion of *Winckelmann*, (*Opp.* VI. 203.) that they flourished about the time of Cicero.

CRONIUS, engraver on precious stones, age and country uncertain; thus noticed by *Pliny* (37. 1. 4.) "Post Pyrgotelem Apollonides et Cronius in gloria fuere." A precious stone commonly attributed to him, (see *Gori, Inscr. Etrusc.* V. 1. T. 1. n. 1.) is proved by learned men, to have had his name affixed to it at a later period. See *Bracci, Memorie* 2, 12.

CTESIAS, statuary and engraver on silver, age and country doubtful; mentioned by *Pliny* (34. 8. 19,) as not particularly distinguished by any of his productions. In the passage in question, ancient Edd. have "*Clesias*;" the true reading is given in Reg. I. III.; Dufresn. I. II. exhibit "*etesias*," and Reg. IV. "*ethesias*."

CTESICLES, sculptor, age and country uncertain; made at Samos a statue of Parian marble, so beautiful, that Clisophus of Selimbria became deeply enamoured of it, so as scarcely to restrain his passion. (*Athen.* XIII. p. 606.)

CTESIDEMUS, painter, became eminent by his picture of the capture of Æchalia, and by that of Laodamia, *Pliny* (35. 11. 40.) His country is uncertain; but we can ascertain the age in which he lived, from the circumstance, that he was the tutor of ANTIPHILUS. For as ANTIPHILUS was engaged in his profession in Olymp. 106, B. C. 386, it becomes very probable, that CTESIDEMUS flourished about Olymp. 98, B. C. 388.

CTESILAUS, statuary, country uncertain, appears to have lived in the time of Pericles, because he cast in brass a statue of this general. The name itself renders it probable, that he was of Doric origin, since we have both "*Ctesilaus*" according to the common language of Greece, and "*Ctesilas*," (Κτησιλάς) according to the usages of the Doric dialect. Pliny is the only writer, who mentions him; but he adverts to him in several passages. Thus in 34. 8. 19, we have:—"Venere et in certamen artifices laudatissimi, quanquam diversis ætatibus geniti, quoniam fecerant Amazonas, quæ cum in templo Ephesiæ Dianæ dicarentur, placuit eligi probatissimam ipsorum artificum, qui præsentem erant, judicio: cum apparuit eam esse, quam omnes secundam a sua quisque judicassent. Hæc est Polylecti, proximi ab eo Phidiæ, tertia Ctesilæ, quarta Cydonis, quinta Phradmonis." Though this passage contains many foolish

statements, yet it enables us to conclude, that CTESILAUS, who was nearly a contemporary of PHIDIAS, made the statue of an Amazon wounded. Thus it conducts us to the true reading of a sentence, which soon afterwards occurs:—"Desilaus fecit *Doryphoron* et *Amazonem vulneratam*." Now, not to insist on the fact, that the word *Δησίλαος* is unknown in the Greek language, the reading "*Ctesilaus*," is sufficiently established by the previous statement of Pliny, and by the arguments, which learned men have deduced from those statues of an Amazon wounded, which are still extant. The word "*Desilaus*," is therefore erroneous; but if it is inquired, to whom is the error to be attributed, I am disposed to impute it to Pliny himself, because the sentence in question forms the commencement of that section, in which artists, whose names begin with D are enumerated, because CTESILAUS had been distinctly mentioned in the preceding section, and because not even a single MS. exhibits "*Ctesilaus*," but all concur in supporting "*Desilaus*." The propriety of ascribing occasional errors to Pliny, is shewn in several articles of this Dictionary; and it has been proved by other critics, much more amply, and with a greater extent of learning. The last passage of Pliny respecting this artist is the following:—"Ctesilas *vulneratam deficientem*, in quo possit intelligi quantum restet animæ: et Olympium Periclem, dignum cognomine." The reading "*Ctesilas*" is obviously proper, though MSS. exhibit "*Cresilas*."

CTESILOCUS, painter, of whom Pliny says, (35. 11. 40.) "Apellis discipulus, petulanti pictura innotuit, *Jove Liberum parturiente depicto mitrato, et muliebriter ingemiscente inter obstetricia Dearum*." This passage enables us to correct a remark of Suidas, s. v. Ἀπελλῆς, in which Ctesiochus is mentioned as a brother of APELLES; for

there can be little doubt, that CTESILOCUS was intended. Thus too, we receive light respecting the age, in which CTESILOCUS lived; for whether we suppose CTESILOCUS to have been really the brother of Apelles, or understand Suidas to adopt the usage of designating the pupils of artists, as either their sons or their brothers, we cannot but infer, that CTESILOCUS was a contemporary of APELLES, and we know that the latter artist flourished in Olymp. 112.

CYDIAS, painter, born in the island of Cythnos, one of the Cyclades, (*Eustath. ad Dionys. Perieg.* 526.) flourished in the time of EUPHRANOR, in Olymp. 104. "Eodem tempore (sc. quo *Euphranor* vixit,) fuit et Cydias, cujus tabulam *Argonautas* H—S. CXLIV. Hortensius Orator mercatus est, eique ædem fecit in Tusculano suo." That the painting mentioned in this passage was transferred by M. Vipsanius Agrippa, to the Portico of Neptune, appears probable from *Dio Cass.* LIII. 27. T. 1. p. 721. Fabric. τὴν στοὰν τὴν τοῦ Ποσειδῶνος ὠνομασμένην καὶ ἐξφοδόμην ἐπὶ ταῖς ναυκρατίαις καὶ τῇ τῶν Ἀργοναυτῶν γραφῇ ἐπελάμπρυνε. This was first observed by Junius, who suspects also, with considerable plausibility, that a passage of *Theophrastus*, (*de Lapid.* 95.) applies to this artist:—Γίνεται μάλιστα καὶ ἐκ τῆς ὥχρας κατακαιομένης, ἀλλὰ χείρων τὸ δὲ εὔρημα Κυδίου. συνεῖδε γὰρ ἐκείνος, ὥς φασί, κατακαυθέντος τινὸς πανδοχείου τὴν ὥχραν ἰδὼν ἡμικανστον καὶ πεφοινιγμένην.

CYDO, statuary, country uncertain, nearly contemporary with PHIDIAS, (Pliny, adduced in the article *Ctesilaus*.)

CYRUS, architect, flourished at Rome in the age of Cicero, (*Cic. Fam.* 7. 14, *Att.* 2. 3, *Q. Fr.* 2. 2.) died on the same day, on which Clodius was slain by Milo, (*Cic. Mil.* 17. 18.)

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DÆDALUS I. In treating of this artist, it is requisite first to mention, that the statements of ancient writers respecting him, cannot be understood as exhibiting the true history of an individual, but rather as obscurely intimating the origin and progress of the arts in Greece; and in particular, the information, which is afforded respecting the place of his birth, and the countries, in which he lived, seems to reflect light on the districts, in which the arts were at first cultivated. The narrative of *Diod. S.* IV. 76—78, respecting DÆDALUS, is to a great extent, fabulous; and no reliance can be placed on any portion of it, unless confirmed by other authority. In this article, I shall first adduce the statements of ancient authors, as to the personal history of the artist himself; in the second place, I shall notice the works

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said to have been executed by him; and in the third place, I shall consider the inventions, which he is considered to have left to posterity.

In noticing the information, which has reached us, of the personal history of the artist DÆDALUS, the name itself first claims our attention. We learn from *Paus.* 9. 3. 2, that all statues and images were anciently styled *δαίδαλα*, and as this designation was common long before the birth of the Athenian artist, it is inferred, that the name DÆDALUS was given to him on account of his productions. We have many similar instances of names given to individuals, to shew either the origin of particular arts, or the talents, ingenuity, and other excellencies of artists. *Diod. S.* (l. c.) and *Paus.* (7. 4. 5, 9. 3. 2.) together with other writers, state that he was born in

Attica, but *Ausonius*, (*Idyll.* 12. *Techn. Mos.* 301,) and *Eustathius*, (*ad Il.* 2. 592,) designate him a Cretan, probably because a large portion of his time was spent in the island of Crete. See *Paus.* 8. 53. 3.—The correctness of the assertion, that DÆDALUS was by birth an Athenian, is evident from various considerations. Thus *Philostratus*, (*Icon.* I. 16. p. 27, *Jacobs*,) says, Ἀντὸς δὲ ὁ Δαίδαλος ἀττικίζει μὲν καὶ τὸ εἶδος, ὑπέρσφοδον τι καὶ ἔννοον βλέπων· ἀττικίζει δὲ καὶ αὐτὸ τὸ σχῆμα.—In *Plutarch*, *Thes.* 18, (on which passage see *Leopold*,) Theseus mentions his cousin-german DÆDALUS, as the son of Merope, who was the daughter of Erectheus; and hence *Diod. S.* places this artist among the Erechthidæ.—The name of his father is variously stated by different authors, *Plato*, (*Ion.* 363,) and *Diod. S.* designate him *Metionēs*; and in partial accordance with this is the remark of *Paus.* (7. 4. 5,) that DÆDALUS was descended from the family of the *Metionidæ*. *Hyginus*, (*Fab.* 274.) *Suidas*, (v. Πέρδικος ἐπὶ δὲ,) *Servius*, (*ad Virg. Æn.* 6. 14.) *Tzetzes* (*Chil.* I. 19, XI. 379,) and the *Schol. Plat. Reip.* VII. p. 354. 14. *Bekk.*, mention *Eupalamus*, as the father of DÆDALUS; but this person is said by *Diod. S.* to have been his grandfather. *Pausanias*, (9. 3. 4,) styles the father of the artist *Palamaos*; and thus we have three names, contended for by different authors, all of which imply descent from some skilful and ingenious person. The *Schol. Plat. (l. c.)* calls the mother of DÆDALUS *Phrasimede*. It is commonly related, that DÆDALUS left Attica, after he had murdered a nephew, by hurling him from some eminence, under the influence of an envious fear, lest the rising talents of this young man should rival his own; and that he fled to the island of Crete, then under the government of Minos, (*Ovid, Met.* 8. 241, *Serv. l. c.*, *Hygin. Fab.* 39, *Paus.* 1. 21. 6, *Suidas l. c.*) This king of Crete was disliked by the Athenians for reasons sufficiently obvious; and on the contrary, was highly extolled by the other Greeks, and particularly by the Dorians; facts, which inattentively considered, have led some to suppose two kings of this name. In the island of Crete, DÆDALUS constructed a *Bull*, and the *Labyrinth*; but these productions are so generally known, that it is unnecessary to dwell on them. From Crete he fled to Sicily, placing himself under the protection of Cocalus the king, (*Philisti Fragm.* I. p. 145. *Göller*,) and here too was he employed in erecting several great architectural works, some of which were extant even in the time of *Diodorus*. This author states that he died in Sicily; but others mention, that he went to Ægypt, where he left monuments of his ability. (*Scylax Peripl.*) and others again assert, that he was a member of the colony, which *Aristæus* established in Sardinia. This complication of fables it is not within the design of this article, or indeed within the compass of my ability, to unravel; it must

suffice to repeat the remark already made, that under the name of this artist are concealed facts respecting the origin of Grecian art, which took its rise in Attica, and then spread, in different circumstances, into Crete and Sicily, unless indeed we conceive, that the flight of DÆDALUS to Crete and Sicily was invented with a view to intimate the implacable hatred of the Ionians and the Dorians. The passage of *Homer*, which will be afterwards cited, does not prove the antiquity of the assertions in question, because that passage simply states, that the *Ariadne* at Cnossus was made by DÆDALUS, and as the name of *Dædalus* is of extensive application, it may have been used by *Homer* in relation to any artist, who had attained great eminence. There are many particulars in the narrative, which shew the hatred of the Athenians towards Minos; and it is particularly observable, that the names of Theseus and Dædalus are associated in the account of the *Cretan Labyrinth*.

We now advance to an enumeration of the works ascribed by ancient authors to DÆDALUS. And in the first place, we must notice, among those in which he acted as an architect, the *Cretan Labyrinth*, made by him in imitation of that in Ægypt, according to the statements of *Diod. S.* and *Pliny* 36. 13. 19. He erected in Crete, likewise, the temple of *Britomartis*, (*Solin.* 11.) and in Sicily, by the command of Cocalus, a place styled *Colymbethra*, from which the river Alabo empties itself into the sea,—a city near Agrigentum, built on a rock, and strongly fortified,—a warm-bath at Selinus, and a wall on Mount Eryx. (*Diod. S. l. c.*) In Sardinia he reared, at the request of Iolaus, many magnificent palaces, which existed in the age of *Diodorus*. He built a temple of Apollo at Capua, (*Sil. Ital.* XII. 102,) and at Cumæ, (*Virg. Æn.* 6. 14.)

Among the statues, which he made, the following are noticed by ancient writers:—

1. One of *Hercules*, fixed at Thebes, (*Paus.* 9. 40. 2,) dedicated to Hercules by DÆDALUS himself, on account of his son Icarus buried by him, (9. 11. 2. *Apollod.* 6. 5. 2.) probably this statue is referred to by *Hesych*, v. πλῆλαι.
2. Statue of *Trophonius*, kept at Lebadæa.
3. Statue of *Britomartis*, fixed at Olus in Crete.
4. Statue of *Minerva*, placed at Cnossus,
5. One of *Venus*, kept at Delos, which was presented by *Dædalus* to *Ariadne*, by her to Theseus, by Theseus to the inhabitants of Delos.
6. Another statue of *Hercules* as naked, kept at Corinth. *Paus.* 2. 4. 5.

In addition to these statues, all of which were made of wood, DÆDALUS formed several others, which have perished through the ravages of time, (*Paus.* 9. 40. 2, a passage which throws great light on 8. 46. 2.) and among the statues, which have been lost, was one of *Hercules*, which stood on the boundary of Messenia and Arcadia, (8. 35. 2.) DÆDALUS carved also of white

marble, a very celebrated representation of a *Dance*, respecting which *Paus.* says, Παρά τοῖς δὲ καὶ ὁ τῆς Ἀριάδνης χορὸς, οὗ καὶ Ὁμηρὸς ἐν Ἰλιάδι μνήμην ἐποιήσατο, ἐπιειργασμένος ἐστὶν ἐπὶ λευκοῦ λίθου. (This passage may be collated with 8. 16. 2. and with *Philostr. Jun. Imag.* 10. p. 129. *Jacobs.* See also the remarks of *Olearius* on the latter place, and *Heyne ad Il. VII.* 559.) The words of *Homer* referred to by *Paus.*, are the following:—

Ἐν δὲ χορὸν ποίκιλλε περικλυτὸς Ἀμφιγυήεις,
τῷ ἴκελον, οἷόν ποτ' ἐνὶ Κνωσῷ εὐρέϊη
Δαίδαλος ἤσκησεν καλλιπλοκάμῃ Ἀριάδνῃ.

Heyne and other philologists rightly consider, that this was a piece of embossed work; and it has been excellently treated of by *Thiersch*, (*Epoch. Art. Gr. I. Adnot.* 19.) *Paus.* (1. 27. 1,) ascribes to him a *chariot* or *seat*, which he styles ὄφρος ὀκλαδίας, and thus it is evident that he possessed considerable talent as a mechanic. There were also two statues of his placed in the islands termed *Electrides*, (*Pseud-Aristot.* 2, 1092, compared with *Steph. B. v.* Ἠλεκτρίδαι Νῆσοι,) and one of *Diana Monogissa*, (*Steph. B. v.* Μονόγισσα.)

In the last place we have to notice the discoveries, with which *DÆDALUS* is said to have enriched Grecian art. Those general statements of his consummate ability, which are found in various writers, we shall not here adduce, because they suggest nothing definite or explicit. In regard to the statues commonly ascribed to him, *Paus.* says, (2. 4. 5.) Δαίδαλος δὲ ὅποσα εἰργάσατο, ἀποσώτερα μὲν ἐστὶ τὴν ὄψιν, ἐπιπρέπει δὲ ὅμοις τι καὶ ἐνέσεν τοῦτο. The remark is compared by *Thiersch*, with *Plato Hipp. Maj.*, *Opp.* 3, 281. Τὸν Δαίδαλον φασι οὐκ ἀνδριαντοποιοῖ, νῦν εἰ γενόμενος τοιαυτ' εἰργάζετο, οἷα ἦν ἀφ' ὧν τοῦνον' ἔσχε, καταγέλαστον ἂν εἶναι, and with *Aristid. Orat. Plat. I. pro Rhet.* 2, 30, Jebb. Οὐδὲς τὸν Δαίδαλον οὐδὲ τοῖς ἄνω θανμάζει παρὰ τὸν Φειδίαν. It is well known, that *DÆDALUS* made statues in the attitude of moving forward, and opened the eyes, which by preceding artists, had been represented as closed; and this fact has given rise to the fabulous statement invented in later periods, that *DÆDALUS* communicated motion to statues by an infusion of quicksilver. (See *Plat. Men.* 97. St. = 384. Bekk., *Aristot. Polit.* 1. 4, *Anim.* 1, 4. *Suid. v.* Δαίδαλον ποιήματα. See also *Böttiger, Andeutungen*, p. 49.) *DÆDALUS* is mentioned as the inventor of the *saw*, *axe*, *plumb-line*, *auger*, and *glue*; and as the person, who first introduced *masts* and *sails* into ships. (*Pliny* 7, 56. T. 2. p. 152. 156. *Brot.*, *Varronis Fragm.* p. 325. Bip.)

The sons of this artist were *Icarus* and *Iapyx*, (*Strabo VI.* p. 279, *Mart. Capella VI.* *Eustath. ad Dionys.* P. 379.) and he instructed *ENDEUS* the Athenian, (*Paus.* 1. 26. 6.) Some have erred greatly in representing *DIPENUS* and *SCYLLIS* as his pupils. (*Paus.* 2. 14. 1, coll. 3. 17. 6.)

because we know from other authorities, that these artists flourished about Olymp. 50. Among the contemporaries of *DÆDALUS*, was *SIMILIS* of Ægina, (*Paus.* 7. 4. 4. ;) so that from these two, who flourished about the time of Theseus and Minos, the history of Grecian art must be considered to commence.

DÆDALUS II., statuary of Sicyo. The time in which he flourished, admits of being ascertained from various sources of evidence. He was the son and pupil of *PATROCLES*, (*Paus.* 6. 3. 2,) an artist whom *Pliny* (34. 8. 19,) mentions among those who flourished in Olymp. 95. This statement accords with the other accounts furnished by ancient writers. After the victory obtained by the Eleans over the Lacedæmonians, B. C. 401 or 399, i. e. Olymp. 94. 4, or Olymp. 95. 2. (see *Dodwell Chron.* *Xenoph.* X. p. 12. Schn., *Clinton Fast. Hell.* 82. 84.) *DÆDALUS* erected for them a trophy in *Altis*, in commemoration of their success, (*Paus.* 6. 2. 4.) If then we only suppose that *PATROCLES*, father of *DÆDALUS*, attained the height of his reputation, nearly in the same Olympiad, in which his son began to excel as an artist, the statements of *Pliny* and *Paus.* mutually support each other. Besides the trophy already mentioned, *DÆDALUS* made statues of several *Wrestlers* and *Pugilists*, as of *Timo* and his son, (*Paus.* 6. 2. 4.) *Aristodemus*, (6. 3. 2,) *Eupolemus* the Elean, (6. 3. 3,) and *Narycidas*, son of *Damaretus*, (6. 6. 1.) He cast in brass, also, a figure of *Victory*, and one representing an *Arcadian*, (10. 9. 3.) To this artist we must also apply the words of *Pliny* 34. 8. 19. "Dædalus et ipse inter fictores laudatus, pueros duos destringentes se fecit."

III. Statuary, born in Bithynia, author of an admirable figure of *Διὸς Στρατιῶν*, which was preserved at *Nicomedia*, (*Arrian*, ap. *Eust. ad Dionys.* P. 796.) It is the opinion of *Thiersch*, (*Epoch. I. Adnot.* 26,) that he lived after *Nicomedia* had been founded by *Alexander the Great*; and it is at least certain, that he flourished when the arts had been brought to a high state of perfection in Greece.

DÆSIAS, engraver of *Cups*, (*Athen.* X. p. 424.)

DÆTONDAS, statuary of Sicyo, made a figure of *Theotimus*, an Elean wrestler, (*Paus.* 6. 17. 3. ;) son of *Moschio*, who accompanied *Alexander the Great* in his expedition against *Darius*, and if from this circumstance we may conclude any thing respecting the age of *DÆTONDAS*, we must refer him to about Olymp. 95.

DAIPHRO, statuary, made figures of several *Philosophers*, age and country unknown, (*Pliny* 34. 8. 19.)

DAIPPUS, statuary, mentioned by *Paus.*, (6. 12. 3, 6. 16. 4,) as having made the statues of several *Combatants* at the Public Games, and by *Pliny*, (34. 8. 11, according to the reading, which *Brotier* has adopted,) as the maker of the figure of a man, styled *Παραλύόμενον*. In the three passages now

referred to, all MSS. support the reading "*Daippus*;" but there are two other passages of Pliny, in which the name "*Daippus*" occurs in the Ed. of *Harduin*, and other early Edd., but in which *Brotier*, following the authority of MSS., adopts a different lection. Thus in the section already mentioned, Pliny names this artist among those, who flourished in Olymp. 120, and soon after designates by the same name, one of the sons and pupils of *LYSIPPUS*. In these two passages, *Harduin* and others give "*Daippus*" as the name of the artist; but this is in direct opposition to the united testimony of MSS., which though differently corrupted, exhibit without variation, the reading "*Laippus*." *Brotier* has correctly adopted the latter term; but he has erred greatly, in mentioning *LAIPPUS* and *DAIPPUS* as two distinct artists. One artist only is referred to, and the true name of that artist appears to have been *DAIPPUS*: but Pliny, when composing in haste, and without a sufficient regard to accuracy, may have mistaken the term ΔΑΙΠΠΟΣ in the Greek MS. which he used, for ΛΑΙΠΠΟΣ. We may even account for the error, so as to excuse Pliny, by supposing, that in the Greek writer in question, the letter Λ was erroneously substituted for Δ, an error by no means uncommon in Greek MSS. Thus while we adopt the reading "*Laippus*" in these two passages, as the term employed by Pliny himself, we view that term as a mistake for "*Daippus*." The age in which *DAIPPUS* flourished, has been already noticed; and it has been mentioned also, that he was a son and pupil of *LYSIPPUS*. This accords with the circumstance, that *DAIPPUS* is assigned by Pliny to Olymp. 120, and *LYSIPPUS* to 114.; and my opinion, that only one artist is referred to by Pliny, in all the passages which have been mentioned, and that the true name of this artist is *DAIPPUS*, derives support from the circumstance, that when Pliny alphabetically enumerates different artists and their productions, he adopts the term "*Daippus*," the course of observation which he pursues, requiring diligent research, and thus tending to exclude error.

DALIO, engraver of an excellent gem described by *Jonge*, (*Catal. Mus. Batav.* 158.) engraving explained by *Fr. Hemsterhuis*, (*Œuvres Philosophiques* 1, 341—8. *Paris*. 1809.) who caused it to be imitated on brass.

DAPHNIS, Milesian architect, in connection with *PÆONIUS* the Ephesian, built the temple of Apollo at Miletus, in the Doric style, (*Vitruv.* VII. *Proœm.* s. 16.) It is evident that he lived after *CHERSIPHRO*, because we are expressly told, that *PÆONIUS* completed the temple of Diana at Ephesus, which was begun by *CHERSIPHRO*.

DECUS, Roman statuary, age uncertain, *Pliny* (34. 7. 18.) "Habet in eodem Capitolio admirationem et capita duo, quæ P. Lentulus consul dicavit; alterum a

Charete supradicto factum: alterum fecit Decius comparatione in tantum victus, ut artificium minime improbabilis² artificis videatur." There is little room for doubt, as to the *Lentulus*, to whom Pliny refers in this passage; for the only individual out of the four invested with the consulate, to whom we can apply the statement of the historian, is *P. Cornelius Lentulus Spinther*, Consul A. U. C. 697, who carried the law for recalling Cicero from banishment. It is highly probable, that *Decius* did not live long before *Lentulus*; for it was not until that period, that the arts began to be eagerly cultivated by the Romans themselves, instead of being wholly left to the Greeks, who resided in Italy.

DELIADÉS, statuary and engraver on silver, age and country uncertain, not particularly distinguished by any of his productions, *Pliny* 34. 8. 19.

DEMEAS I., statuary of Crotona, cast in brass the statue of his fellow-citizen *Milo*, (*Paus.* 6. 14. 2.) The time in which this artist flourished, is evident from the fact, that *Milo* became highly distinguished by his victories, about Olymp. 62, (*Euseb. Chron.* p. 41,) and himself carried on his shoulders, the statue made by *DEMEAS*, into the sacred grove *Altis*. This artist, and the one to be afterwards named, are sometimes termed *DAMEAS*,—a circumstance, which seems to shew, that they were either of Doric origin, or at the least, that they lived among the Dorians.

II. Statuary, born in the city *Clitor* in *Arcadia*, and taught by *POLYCLETUS*, (*Pliny* 34. 8. 19.³) associated with other artists, in making the large present, which the *Lacedæmonians* dedicated at *Delphi*, in acknowledgment of the victory at *Ægospotamos*, obtained in Olymp. 93. 4, B. C. 405. (*Paus.* 10. 9. 4.⁴) The brazen statues of *Minerva*, *Neptune*, & *Lysander*, included in this present, were the productions of *DAMEAS*.

DEMETRIUS I., architect, age and country uncertain, said to have been connected with *PÆONIUS* the Ephesian, in completing the first temple of *Diana* at *Ephesus*, commenced by *CHERSIPHRO*.—*DEMETRIUS* is styled by *Vitruv.* (VII. *Præf.* s. 16.) "*Dianæ servus, sive ιερόδομος.*"

II. Painter, age and country uncertain, *Diog. L.* 5, 83.

III. Statuary, *Pliny* 34. 8. 19, "*Demetrius (fecit) Lysimachen, quæ sacerdos Minervæ fuit annis sexaginta quatuor. Idem et Minervam, quæ Musica appellatur, quoniam dracones in Gorgone ejus ad ictus citharæ tinnitu resonant. Idem Equitem Simonem, qui primus de Equitatu scripsit.*" Nothing is here said respecting the country of the artist; so that we are ignorant, whether he is the same as *DEMETRIUS* of *Alopece*, who made a brazen statue of *Pelichus*. (*Lucian, Philops.* 20. P. 3. p. 49. *Wetst.*) The age in which he flourished, is left by Pliny, in almost equal uncertainty;

² Respecting this word see the article *Chares*.

³ In this passage, we have according to the common dialect, "*Demeas*."

⁴ In this passage, the artist is styled "*Damias*." See *Thiersch, Epoch.* 3. *Adnot.* 80.

though, could we ascertain the time of *Simo*, whom Pliny mentions, something definite and conclusive might be inferred on this subject. We have, however, no other information on this point, than that *Simo* lived before *Xenopho*; for the latter author says, *Συνέγραψε μὲν οὖν καὶ Σίμων περὶ Ἰππικῆς, ὃς καὶ τὸν κατὰ τὸ Ἐλευσίνιον Ἀθήνησιν ἵππον χαλκοῦν ἀνέθηκε καὶ ἐν τῷ βάθρῳ τὰ ἐαυτοῦ ἔργα ἐξετύπωσεν*. Certainly, then, the opinion of *Meyer*, (1, 183.) who places *DEMETRIUS* as contemporary with *LYSIPPUS*, is without foundation; for as *Xenopho* died soon after Olymp. 105, at the age of 90 years, (*Clinton Fast. Hellen.* ad a. 359. p. 113.) and composed his works between Olymp. 96, when he went into exile to *Scyllus*, and Olymp. 103, when he was very far advanced in age, (*Diod. S.* 15, 76,) he is too remote from *LYSIPPUS*, who flourished, according to Pliny, in Olymp. 114, to allow us to consider, that *Simo*, whom *Xenopho* mentions, was a contemporary of *LYSIPPUS*. Much greater probability attaches to the opinion of *Böttiger*, (*über Verzierung Gymnastischer Übungsplätze*, Weimar, 1795. p. 14.) that *Simo* lived in the time of *Pericles*, respecting whom we know, that he erected a temple at *Eleusis*, about Olymp. 85. Thus we must infer, that *DEMETRIUS* flourished about this period. There is a very important testimony respecting this artist, in *Quint.* 12, 10. "Ad veritatem *Lysippum* et *Praxitelem* accessisse optime affirmant; nam *Demetrius* tanquam nimius in ea reprehenditur, et fuit similitudinis quam pulchritudinis amantior." To this artist also *Diog. L.* doubtless refers, 5, 85, adducing the evidence of *Polemo*.

DEMO, statuarius, age and country uncertain, mentioned by *Pliny* (34, 8, 19,) as having made the figures of several *Philosophers*. Most Edd. of *Pliny* have "*Dæmo*;" but all my MSS. exhibit "*Demo*."

DEMOCRITUS I., statuarius born at *Sicyo*, (*Paus.* 6, 3, 2.) and occasionally designated *DEMOCRITUS*; pupil of *PISO*, and the fifth in the line of tuition, from *CRITIAS* the Athenian. As *PISO* flourished in Olymp. 94, we may confidently assign *DEMOCRITUS* to Olymp. 100. He made a statue of *Hippo* an Elean, who conquered in a juvenile pugilistic combat, (*Paus.* l. c.) and statues of several *Philosophers*. (*Pliny* 34. 8. 19.)

II. Engraver of some silver *Cups*, anciently styled *Rhodian*, *Athen.* 500.

III. Sculptor, made a statue of *Lysis*, kept at *Milesia*. *Inscr. ap Spon. Misc. Erud. Antiq.* 138.

DEMOFILUS I., modeller and painter, styled also *DAMOPHILUS*, mentioned by *Pliny* (35. 12. 45,) in connection with *GORGASUS*. "Plastæ laudatissimi fuere *Damophilus* et *Gorgasus* iidemque pictores, qui *Ceris* ædem Romæ ad *Circum Maximum* utroque genere artis suæ excoluerunt, versibus inscriptis Græce, quibus significarent,⁶ a dex-

tra opera *Damophili* esse, ab læva *Gorgasi*." In illustration of this passage, *Heyne* remarks, (*Opusc. Acad.* 5, 429.) "This temple of *Ceres*, *Bacchus*, and *Proserpine*, in the *Circus Maximus*, was vowed by *A. Postumius* the dictator, in an engagement with the *Latins*, A. U. C. 258, and soon afterwards commenced, (*Dionys.* 6. 17, *Tacit. Ann.* 2, 49.) and it was dedicated by the Consul *Cassius*, A. U. C. 261, (*Dio* 6, 74.)"—The year last mentioned, A. U. C. 261, corresponds to B. C. 493, and Olymp. 71, 4.

II. Painter, born at *Himera*, said by some to have instructed *ZEUXIS*, (*Pliny* 35. 9. 36.) flourished in Olymp. 79. (See the article *Zeuxis*.)

III. Architect of inferior note, wrote a treatise on the *Proportions of Buildings*. *Vitr.* VII. *Præf.* s. 14.

DEMOPHO, sculptor of *Messenia*, and the only artist of this district, who attained eminence, (*Paus.* 4, 31, 8.) The time in which he flourished, is not intimated by *Paus.*, though he mentions him in several different places. It is the opinion of *Heyne*, (*Opusc.* 5, 373.) and of *Meyer*, (*ad Winck. Opp.* T. 6. P. 2. p. 16,) that he lived soon after *PHIDIAS*; while *Quatremère de Quincy*, (*Jupit. Olymp.* 342. 344.) contends that he flourished between Olymp. 110, and 120. The fact, that he decorated *Messene* and *Megalopolis*, chiefly with his own productions, has led me to conjecture, that he flourished at the time, in which the former city was rebuilt, (Olymp. 102. 3, B. C. 370. *Paus.* 4, 27, 5.) and the latter was founded, (Olymp. 102. 2.) Certainly he could not have lived long before this period; and as each of these newly-built cities would need require many works of art, the opinion that he was eminent at this very time, has considerable probability. If we inquire further into his history, we find that he made many statues and figures at *Ægium* in *Achaia*; and it appears, that he went into exile to *Ægium*, and was afterwards restored to his country, where he decorated with his productions, *Messene* and *Megalopolis*.—The works of this artist are enumerated by *Paus.* Describing a statue of the Goddess *Lucina*, kept at *Ægium*, he writes, *Ἐόανον, πλὴν προσώπου τε καὶ χειρῶν ἄκρων καὶ ποδῶν ταῦτα δὲ τοῦ Πεντελησίον λίθον πεποίηται καὶ ταῖς χερσὶ τῇ μὲν ἐξ εὐδῷ ἐκτέταται, τῇ δὲ ἀνέχει δάδα.—τῆς Εἰλειθυίας οὐ μακρὰν Ἀσκληπιοῦ τέ ἐστι τμῆμον καὶ ἀγαλμάτα Ὑγίας καὶ Ἀσκληπιοῦ. ἱαμβεῖον δὲ ἐπὶ τῷ βάθρῳ τὸν Μεσσήνιον Δαμοφῶντα εἶναι τὸν εἰργασμένον φασίν.* (7. 23. 5.) At *Messene*, there was a statue of the Goddess *Magna Mater*, made of *Parian marble*, (4, 31, 5.) and there were, likewise, a statue of *Diana Laphria*, and several statues made of marble, kept in the temple of *Æsculapius*, but not particularly described, (4, 31, 6. 8.) *DEMOPHO* adorned *Megalopolis* with statues of *Mercury* and *Venus*, made of wood,

⁶ This passage has enabled *Harduin* to restore the true reading of *Pliny*, obscured by errors of transcription.

⁶ This is the reading of *Reg. I.*; common lecture,—"significarunt."

excepting the hands and mouth and feet, which were of marble, and with a large ornament, formed out of a single block of marble, and exhibiting *Proserpine* and *Ceres* sitting on a throne. An ample account of this production, is given in 8, 37, 2. To this artist, the Eleans confided the charge of re-cementing their statue of *Olympian Jupiter*, the several parts of which had begun to separate; and this undertaking he accomplished with his usual success. (4. 31. 5.)

DERCYLIDES, statuary, made figures of *Pugilists*, which were placed in the *Servilian Gardens*, and greatly admired. *Pliny* 36. 5. 4.

DETRIANUS, architect, lived in the time of *Hadrian*; his assistance engaged by this emperor in removing the colossal statue of *Nero*, (*Spartian, Hadr.* 19.) true name a topic of dispute among philologists. *Salmasius* contends for *DENTRIANUS*; *Casaubon* for *DEMETRIANUS*; and *Gruter* for *DECRIANUS*.

DEUTO, engraver of a precious stone, described by *Jonge*, (*Catal. Mus. Batav.* 153.) Some incorrectly style this artist *Λεύκων*.

DIBUTADES, first modeller, native of *Sicyo*, noticed by *Pliny* 35. 12. 43, a remarkable and well known passage;—"Opere terræ fingere ex argilla similitudines Dibutades Sicyonius figulus primus invenit Corinthi, filie opera; quæ capta amore juvenis, abeunte illo peregre, [so *Cod. Reg. I.*] umbram ex facie ejus ad lucernam in pariete lineis circumscriptis, quibus pater ejus impressa argilla typum fecit, et cum ceteris fictilibus induratum igni proposuit: eumque servatum in Nymphæo, donec Corinthum Mummius everteret, tradunt."—"Dibutadis inventum est, (*operibus plasticis*), rubricam addere, aut ex rubra creta fingere." The daughter of DIBUTADES adverted to by *Pliny*, is styled *CORE* by *Athenagoras*, (*Leg. pro Christ.* 14. p. 59,) and is mentioned as a Corinthian.

DINTAS, very ancient painter, employed only one color in a painting, *Pliny* 35. 8. 34.

DINO, statuary, one of the pupils of *POLYCLETUS I.* *Pliny* 34. 8. 19.

DINOCRATES, very celebrated Macedonian architect, (*Vitr.* II. *Præf.* s. 1.) employed by *Alexander the Great*, in the erection of several monuments. Before we proceed to a further notice of his history, it is requisite to mention three passages of *Pliny*, in which he is styled *DINOCHARES*, viz. 5, 10, 11. 7, 37, 38. 34, 14, 42. In the second of these passages, recent Edd. have "*Dinocrates*;" but this term has been taken from *Solinus* 32, and all MSS., as *Harduin* testifies, clearly exhibit "*Dinochares*." In the third, *Reg. I.* has "*Tymochares*," and *Dufresn. I.* "*Timocrates*;" and this circumstance would perhaps warrant the conjecture, that even the reading "*Dinochares*" is an error of transcription, were it not supported, in all three passages, by the united authority of the best MSS. It appears then certain, that *Pliny* himself erred in giving the name of the artist; but that which must excite our surprise, is that

the name *Δεινοκράτης* not only passed through misapprehension, into *Δεινοχάρης*, but even into *Χειροκράτης*, (*Strabo* XIV. p. 949.) and into *Σταυροκράτης*, (*Plut. de Alex. Magn. Virt.* 2, 2.) Even these variations, however, are not without many similar examples in our extant copies of ancient writers, (*Anecd. Hemsterh.* I, 11.) but that the real name of this artist was *DINOCRATES*, is established by the powerful authority of *Vitruvius*, confirmed as it is, by that of *Valerius Maximus* and *Ammianus Marcellinus*. In regard to the history of *DINOCRATES*, we learn, that he accompanied *Alexander the Great* into *Ægypt*, and that he measured the ground, on which *Alexandria* was afterwards built, (*Vitr. l. c.* et s. 4, *Pliny* 5. et 7, *Valer. Max.* I, 4, 1.) He superintended also, the erection of many of the buildings of that city; and remained in *Ægypt*, after *Alexander* left it, to prosecute his victories. Some state, that previously to this, he built the second temple of *Diana* at *Ephesus*; thus *Strabo*, l. c. and *Solin.* 43.; but this particular is discussed under the article *Scopas*. He became known to *Alexander*, by his offer to transform *Mount Athos* into a statue of him, though this project was negatived by *Alexander*: see *Vitr.* & *Strab.* l. c., *Plutarch*, l. c. et *Vit. Alex.* 72, *Lucian*, *pro Inag.* 9. P. 2. p. 489, *Tzetzes Chil.* 8, 199, 11, 367. It has been already intimated, that these authors give the name of the artist very differently; and on this point, see *Salmas. Exerc. Pîn.* 812.—*Eustathius*, (*ad Hom.* p. 980.) erroneously calls him *DIODES* of *Rhegium*.

DINOMENES, statuary, flourished together with *NAUCYDES*, *CANACHUS* the younger, and *PATROCLES*, in *Olymp.* 95. *Pliny* 34, 8, 19. In this passage, *Reg. III.* is the only MS., which exhibits the name of the artist, as we have stated it; but the very corruptions of other MSS. seem in part to confirm it. *Reg. I.* has "*Dinomedes*;" *Reg. II.* "*Dinocles*;" *Dufresn. I. II.* *Reg. IV.* "*Dinomodes*;" and *Colbert.* "*Dimocles*." *Harduin* and *Brotier* have adopted the reading "*Dinomenes*," on the authority of another passage of *Pliny*, in which the artist is referred to, as having made a statue of *Protesilaus*, and one of *Pythodorus* the wrestler. But even in this place MSS. vary: *Reg. II.* and *Colbert.* have "*Diomenes*;" *Dufresn. I.* "*Dinomedes*;" and only *Reg. I.* "*Dinomenes*." The question is settled by *Pausanias*, who, in l, 25, 1. uses the name *DINOMENES*, and mentions him as having made statues of *Io* and *Callisto*. In addition to these works, *DINOMENES* made a statue of *Besantis*, the queen of the *Pæonians*, (*Tatian, Orat. ad Græc.* 53. p. 116. *Worth*,) and there is extant the base of some production of his, bearing this inscription:—

ΜΗΤΡΟΤΙΜΟΣΑΝΕΘΗΚΕΘΗΕ [ν
ΔΕΙΝΟΜΕΝΟΣ ΕΠΟΙΗΣΕΝ.

See *Böckh. Corp. Inscr.* I. nr. 470. *Junius* has erred in enumerating among the works of this artist, the statue of *Priapus*, men-

tioned in *Anal. Br.* 1, 229. nr. 36. Coll. *Anth. Lat.* 2, 498. because in this passage, reference is made not to an artist, but to the proprietor of a garden.

DIOCLEs, engraver of a precious stone, described by *Bracci* 2, 285.

DIODORUS I., engraver, embellished a silver figure of a *Satyr*, mentioned by *Plato*, *Anthol. Planud.* 4. 12. 248. (*App. Anthol. Palat.* 2, 701.)

Τὸν Σάτυρον Διόδωρος ἐκοίμισεν, οὐκ ἐτόρευσεν·

"Ἦν νύξῃς, ἔγερεις· ἄργυρος ὕπνον ἔχει.

In illustration of this passage, *Junius*, in his *Dictionary of Artists*, appropriately cites a passage from *Pliny* respecting STRATONICUS.—See the article *Stratonicus*.

II. Painter; took a portrait of Menodotus, but failed to represent his figure; ridiculed, on this account, in *Anthol. Gr. Palat.* XI. 213.

Εἰκόνα Μηνοδότου γράψας Διόδωρος ἔθηκε, Πλὴν τοῦ Μηνοδότου, πᾶσιν ὁμοιοτάτην,

DIODOTUS I., statuary, to whom some have ascribed the *Nemesis Rhamnusia*. See *Agoracritus*.

II. Sculptor of Nicomedia, son of BOETHUS; in connection with his brother MENODOTUS, made a statue of *Hercules*. *Winckelm. Opp.* P. 6. P. 1. p. 38.

DIODENES I., painter, mentioned by *Pliny* (35. 11. 40,) as of considerable reputation, and as having lived in the age of King Demetrius. This Demetrius was doubtless the one styled Poliorcetes, who ascended the throne in Olymp. 118. 3, B. C. 306.

II. Sculptor, thus noticed by *Pliny* 36. 5. 4, "Agrippæ Pantheum decoravit Diogenes Atheniensis, et *Caryatides* in columnis templi ejus probantur inter pauca operum: sicut in fastigio posita signa, sed propter altitudinem loci minus celebrata."

DIOGNETUS I., architect, or rather mechanic, afforded by his ingenuity considerable assistance to the Rhodians, in their contest with Demetrius Poliorcetes, *Vitr.* 10. 21.

II. Painter, instructed in the art Antoninus the Philosopher. See *Capitol. Antonin.* 4, and the remarks of *Salmasius* on this passage, in opposition to *Casaubon*.

DIONYSICLES, Milesian statuary, distinguished by his statue of *Democrates* of Tenedos, who conquered in a wrestling-match at Olympia. *Paus.* 6, 17, 1.

DIONYSIODORUS I., statuary and engraver on silver, pupil of CRITIAS, not particularly eminent on account of any of his productions. *Pliny* 34, 8, 19. In this passage, most MSS. and Edd. have "*Dionysodorus*;" but the word, which we have adopted, is sanctioned by *Reg. I.* The circumstance, that the artist before us was a pupil of CRITIAS, proves that he lived about Olymp. 90.

II. Painter of Colopho, attained some reputation; mentioned by *Pliny* 35. 11. 40,—a passage in which all MSS. and recent Edd. have the correct term "*Dionysiodorus*,"

instead of the reading adopted by some editors, "*Dionysodorus*."

DIONYSIUS I., statuary of Argos, whose age is evident from the circumstance, that he made some of the many presents, which Smicythus dedicated at Olympia. This Smicythus, who employed likewise GLAUCUS the Argive, in forming some of his intended presents, was a contemporary of Anaxilas of Rhegium, and after his death, returned to Tegea, Olymp. 76. 1, B. C. 476. The instructor of DIONYSIUS and GLAUCUS has not been mentioned to us. *Paus.* 5, 26, 3. 6.—In stating the works of DIONYSIUS, *Paus.* is rather obscure; but if I rightly apprehend his meaning, he enumerates as his productions, a figure representing a *Contest*, (*Ἀγῶνα*), holding leaden balls, a statue of *Bacchus*, one of *Orpheus*, and one of *Jupiter as beardless*, all which *Paus.* mentions as among the smaller presents offered by Smicythus, in contradistinction from those made by GLAUCUS.—DIONYSIUS likewise, cast in brass, the figure of a horse and his rider, which was placed at Olympia, by Phormis Menalius, contemporary of Gelo and Hiero.

II. Sculptor, improperly confounded by *Junius*, (*Catal. Artif.*) with the statuary just mentioned; made the statue of *Juno*, which was afterwards placed in the Portico of Octavia. *Pliny* 36, 5, 4.—When DIONYSIUS I., flourished, the art of carving in marble had not attained so great perfection, as to induce Augustus to place a statue of that period, in the temple, which he dedicated. It is far more probable, that the maker of the statue of *Juno*, flourished in a much later period.

III. Painter of Colopho, imitated the paintings of POLYGNOTUS the Thasian, though on a smaller scale, *Ælian V. H.* 4, 3. POLYGNOTUS lived in Olymp. 80, and that DIONYSIUS was his contemporary, is evident from the passage just mentioned, and from *Aristot. Poët.* 2, in which both artists are connected. *Ælian* says, Πολύγνωτος ὁ Θάσιος καὶ Διονύσιος ὁ Κολοφώνιος γράφει ἥστην. καὶ ὁ μὲν Πολύγνωτος ἐγράφε τὰ μέγала· καὶ ἐν τοῖς τελείοις εἰργάζετο τὰ ἄλλα· τὰ δὲ τοῦ Διονυσίου πλὴν τοῦ μεγέθους τὴν τοῦ Πολυγνώτου τέχνην ἐμμεῖτο εἰς τὴν ἀκριβείαν, πάθος καὶ ἥσος καὶ σχήματος χρῆσιν, ἱματίων λεπτότητα καὶ τὰ λοιπά. *Aristotle* remarks, Πολύγνωτος μὲν κρείττους, Παύσων δὲ χείρους, Διονύσιος δὲ ὁμοιοεῖκαζε. *Plutarch.* (*Timol.* 36,) advances an opinion as to the ability of DIONYSIUS, which is of great weight, and which accords with the statements of *Ælian* and *Aristotle*:—"Ἡ Ἀντιμάχου ποιήσις καὶ τὰ Διονυσίου ζωγραφήματα τῶν Κολοφώνων ἰσχνὴν ἔχοντα καὶ τόνον ἐκβεβιασμένους καὶ καταπόνους ἔοικε. Another passage, in which this artist is introduced, as a contemporary of CIMO of Cleonæ, has been noticed under the article *Cimo*. The observations of *Meyer*, (*Hist. Art.* 1, 196,) designed to shew that DIONYSIUS lived in the age of Alexander the Great, are to my mind very unsatisfactory; because the pas-

sages adduced, afford no intimation of this, and because in these passages, DIONYSIUS is censured rather than praised, so that it would be inconsistent to assume, that he lived when the art of painting was at the height of perfection.

IV. Painter, native country uncertain, resided at Rome in the first age before Christ. This is evident from *Pliny* 35. 11. 40, "Lala Cyzicena,—Marci Varronis inventa Romæ et penicillo pinxit, et cestro in ebore,—nec ullius velocior in pictura manus fuit, artis vero tantum, ut multum manipreio antecederet celeberrimos eadem ætate imaginum pictores, Sopolin et Dionysium, quorum tabulæ pinacothecas implent." To this artist we should in all probability refer *Pliny* 35, 10, 37. "Dionysius nihil aliud quam homines pinxit, ob id Anthropographos cognominatus." *Meyer*, indeed, (*Hist. Art.* 2, 192.) disputes whether this statement applies to this DIONYSIUS, or to the third here mentioned, and he argues, that the latter was too eminent an artist to be altogether omitted by *Pliny*. In opposition to this argument, we contend, that *Meyer* is not correct in placing DIONYSIUS of *Colopho* among the most eminent painters, since there is nothing in the passages, which relate to him, to justify this conclusion; and that either he was not considered by *Pliny* deserving of explicit mention, or if he was, he was yet passed over, in the same manner as ONATAS.

DIONYSODORUS, see *Moschios*.

DIORES, painter, country uncertain, mentioned by *Varro*, as having lived in a very early age. See the article *Arimma*.

DIOSCORIDES, artist of Samos. Two tessellated pavements formed by him, were discovered among the ruins of Pompeii. *Winckelm. Opp.* 6, 1, 296.

DIOSCURIDES, very celebrated engraver on precious stones, flourished in the age of Augustus; engraved the figure of this emperor on a precious stone, which was used by Augustus, and succeeding emperors, as a seal, (*Suet. Aug.* 50, *Pliny* 37. 1. 4.) In our common Edd. of both these authors, we find "*Dioscorides*;" but the incorrectness of this name is evident from the *gems* really engraved by him, which uniformly exhibit ΔΙΟΣΚΟΥΡΙΔΟΥ. Hence we learn how inconsistently the editors of *Suetonius* acted, in disregarding the reading of some MSS. examined by *Torrentius*, which presented the very term, which we have adopted. There are many precious stones extant, bearing the name of DIOSCURIDES; but only six of them appear to have been really engraved by this artist.

DIPHILUS, engraver on precious stones; gem carved by him, described by *Raspe*, tab. 40. nr. 5513.

DIPENUS, sculptor, invariably associated by ancient writers, with SCYLLIS, so that

the two should be treated of conjointly.

The first passage, which is necessary to adduce respecting them, is *Pliny* 36, 4:—"Marmore sculpendo primi omnium inclaruerunt Dipenus et Scyllis, geniti in Creta insula, etiamnum Medis imperantibus, priusque quam Cyrus in Persis regnare inciperet, hoc est, Olympiade circiter L. Ii Sicyonem se contulere, quæ diu fuit officinarum omnium metallorum patria. Deorum⁷ simulacra publice locaverant⁸ Sicyonii, quæ priusquam absolverentur, artifices injuriæ questi abiire⁹ in Ætolos. Protinus Sicyonios fames invasit ac sterilitas, mororque dirus. Remedium petentibus Apollo Pythius respondit, Si Dipenus et Scyllis Deorum simulacra perfecissent: quod magnis mercedibus obsequique impetratum est. Fuere autem simulacra ea *Apollinis, Dianæ, Herculis, Minervæ*, quod e cælo postea tactum est." The correctness of the opinion, which *Pliny* advances, as to the age of these artists, is supported by the known circumstance, that Cyrus commenced his reign in Olymp. 55. 2.; and those who have mentioned DIPENUS and SCYLLIS as the pupils or the sons of DÆDALUS, (*Paus.* 2, 14, 1. collated with 3, 17, 6.) have designed only to intimate, that they were the first sculptors worthy of being associated with the father of artists. There is another argument, which supports the decision of *Pliny*. CALLO of Ægina, who was the pupil of TECTÆUS and ANGELIO, flourished in Olymp. 66.; and as TECTÆUS and ANGELIO were instructed by DIPENUS and SCYLLIS, it is perfectly consistent to refer these last artists to Olymp. 50. *Odofr. Müller* appears to have abandoned the erroneous opinion, which he formerly advanced in *Ægin.* 101. After the words already cited, *Pliny* says:—"Dipeni quidem Ambracia, Argos, Cleone operibus refertæ fuere. Omnes autem (sc. hucusque memorati,) tantum candido marmore usi sunt e Paro insula, quem lapidem cepere *lychnitem* appellare, quoniam ad lucernas in cuniculis cæderetur, ut auctor est *Varro*." The statues mentioned by *Pliny*, were not the only ones executed by DIPENUS and SCYLLIS. *Paus.* notices a statue of *Minerva* kept at Cleonæ, (2, 14, 1.) and ebony statues at Argos of *Castor* and *Pollux* on horseback, *Anaxis* and *Mnasinous* their sons, and *Hilaira* and *Phæba* the mothers of these young men, (2, 22, 6.) The statues of *Castor* and *Pollux* were known to *Clem. Alex.* (*Protrept.* 42. 45.) and this author mentions likewise, a statue of *Hercules Tirynthius*, and one of *Diana Munychia*, which were dedicated by the artists at Sicyo. (See the passage of *Pliny* already cited.) The absurd remark of *Cedrenus*, (*Annal.* 264. ed. Venet.) respecting the statue of *Minerva*, being made of an emerald, may be passed over without refu-

⁷ The word "quorundam" is commonly introduced after "Deorum;" but it is wanting in all my MSS.

⁸ All MSS. here exhibit "simulaverant." May we conjecture "simul locaverant?"

⁹ The term "abiire" has the powerful support of *Reg. I.*

tation. DIPENUS and SCYLLIS had very many pupils,—a circumstance which shews the estimation, in which they were held. They instructed TECTÆUS and ANGELIO, (*Paus.* 2, 32, 4.)—LEARCHUS of Rhegium, 3, 17, 6.)—DORYCLIDAS and his brother MEDO, Lacedæmonians, (5, 17, 1.)—DONTAS, another inhabitant of Lacedæmo, (6, 19, 9.)—and THEOCLES, (5, 17, 1.)

DIYLLUS, statuary; in connection with AMYCLÆUS, made the largest part of the magnificent present, which the Phocians dedicated at Delphi, (*Paus.* 10, 13, 4.) Some of the statues included in that present, were the work of CHIONIS; and all these three artists are considered to have been natives of Corinth. The time in which they flourished, has been adverted to in the articles *Ageladas* and *Chionis*. The present in question represented the *Contest of Hercules and Apollo for the Delphian Tripod*, and exhibited Latona, Diana, and Minerva, as standing near to witness the conflict. A representation of these figures has been preserved to us, being elegantly painted on a Greek vase, and this drawing, together with many others, *Tischbein* designed to have engraved on copper for the fifth volume of his work. I have been kindly allowed by *Böttiger* to inspect these figures, and will therefore briefly describe them. Hercules is presented to us as having seized the tripod, and endeavouring to escape with it; but turning round, he perceives Apollo following him, crowned with laurel and armed with his quiver, and then raises

his club to deter him from the pursuit. Minerva stands on the side of Hercules, armed with her helmet, (*Ἀθηνᾶ δὲ Ἡρακλῆα ἐπέχει τοῦ θυμοῦ. Paus.*) By Apollo there is a female, clothed with a Dorian tunic, and holding a long staff, who urges him to the contest, and this appears to be his mother Latona, affectionately concerned for the honor of her son, (*Ἀητώ — Ἀπόλλωνα ἐπέχει τοῦ θυμοῦ, Paus.*) The figure of Diana is not given by the painter, who embellished the Greek vase referred to; and a sufficient reason, and one which does credit to his learning, may be assigned for its omission.

DOMES, engraver on precious stones, (*Bracci* 2, 284.)

DONTAS, Lacedæmonian statuary or sculptor, pupil of DIPENUS and SCYLLIS; enriched with figures, the repository which the inhabitants of Megara caused to be made at Olympia, (*Paus* 6, 19, 9.) Thus he must have flourished about Olymp. 58. (*Böckh. Corp. Inscr.* 1, 47.)

DOROTHEUS, painter, who in the time of Nero, endeavoured to imitate the *Venus Anadyomene* of APELLES. See *Pliny* 35, 10, 36. a passage which has been cited under the article APELLES.

DORYCLIDAS, Lacedæmonian statuary or sculptor, brother of MEDO, and pupil of DIPENUS and SCYLLIS; made a statue of Themis, which was placed in the temple of Juno at Olympia. *Paus.* 5, 17, 1. He flourished about Olymp. 58.

ECH

ECHIO, painter, country uncertain, flourished together with THERIMACHUS, in Olymp. 107. *Pliny* (35, 10, 36.) thus enumerates his paintings, characterising them by the epithet “nobiles,”—*“Liber Pater. Item Tragædia et Comædia. Semiramis ex ancilla adipiscens regnum, anus lampadas præferens, et nova nupta verecundia notabilis.”* *Cicero*, (*Brut.* 18, *Parad.* 5. 2.) and *Pliny*, in another passage, (35, 7, 32.) do not hesitate to rank this artist with APELLES, NICOMACHUS, and other painters of the highest excellence.—ECHIO and THERIMACHUS are likewise enumerated by *Pliny* (34, 8, 19.) among statuary, and in such a manner as to imply, that they were the only statuary, who flourished in Olymp. 107. *Junius*, indeed, (*Catal. Artif.*) and after him, *Heyne*, (*Antiq. Auf.* 1, 210.) and *Wüstemann*, (*ad l. c.* p. 41.) contend, that the names of these artists have been carelessly introduced into this passage from Book 35, by transcribers; but this opinion is far from being evident to my mind, nor can I perceive, why ECHIO and THERIMACHUS should not have bestowed their attention on both painting and statuary, since this is expressly asserted of EUPHRANOR and other

END

artists. It is an important consideration, also, that the words disapproved of by *Junius* and *Heyne*, are found in all MSS., with the exception of Reg. II., the authority of which is trifling; and even in this, only the names of the artists are omitted, and the numbers of the Olympiads are given.

EMMOCHARES, sculptor, formed a bust or statue of *Venus*, a fragment of which was seen by *Gude*, (see 214. 7.) with the inscription,—

Εμμοχαρης. Πτολεμαιου
Αργειος. Εποιει.

ENDÆUS, very ancient artist, native of Athens, said to have been a pupil of DÆDALUS, and to have followed him in his flight to Crete, (*Paus.* 1, 26, 5.) Among the statues which he made, the following are mentioned:—

1. One of *Minerva* in a sitting posture, dedicated at Athens by Callias, (*Paus.* l. c., compared with *Athenag. pro Christ.* 14. p. 60. *Dechair.*) The latter author asserts, that this statue was crowned with olive; and he assigns also to ENDÆUS, a statue of the *Ephesian Diana*, though it does not appear on what authority.

2. Wooden statue of *Minerva*, placed at Erythræ in Achaia, of considerable magnitude, and holding in each hand a distaff, and supporting the heaven with her head. *Paus.* (7. 5. 4.) concludes, that this was the production of ENDEUS, from several considerations derived from the workmanship, and from the statues of the *Graces* and *Hours*, made of white marble.

3. Statues of the *Graces* and *Hours* just mentioned.

4. Ancient statue of *Minerva*, made entirely of ivory, and placed at Alea in Arcadia; removed by Augustus to Rome. (*Paus.* 8, 46, 1. 3.)

As to the time in which this artist lived, the common statement is, that he was a pupil of DÆDALUS. *Thiersch*, however, (*Epoch. Art. Gr. Adnot.* I. p. 24. II. p. 32.) treats this subject with greater accuracy, and contends, that as Callias dedicated a statue of *Minerva* made by ENDEUS, the artist, though termed a pupil of DÆDALUS, really lived in the age of the Pisistratidæ. The first Callias, who is mentioned to us, was the son of Phænippus, who obtained a victory in Olymp. 54. (*Schol. Aristoph. Av.* 284.) and who surpassed his fellow-citizens, the Athenians, in hatred to Pisistratus. (*Herod.* 6, 121.) Thus ENDEUS must be considered a contemporary of DIPYENUS and SCYLLIS, who about Olymp. 50, first excelled in sculpture; and he was styled a pupil of DÆDALUS, for the same reason as these artists.

ENTOCHUS, sculptor, whose country and age are uncertain. One production of his, representing the *Ocean* and *Jupiter*, was placed by Asinius Pollio, in his house. *Pliny* 36. 5. 4.

EPEUS, maker of the *Wooden Horse*, by means of which Troy was taken; son of Panopeus, (*Paus.* 2, 29, 4;) several productions are ascribed to him, (*Plato Ion.* I. p. 533. St.) In particular, *Paus.* (2, 19, 6.) mentions wooden statues of *Venus* and *Mercury* made by him.

EPHORUS, Ephesian painter, who taught APOLLES, before he engaged the instructions of PAMPHILUS, (*Suid.* v. Ἀπελλῆς.)

EPIGONUS, statuarius, whom *Pliny* mentions as having attained celebrity, "*Tubicine et Infante Matri interfecte miserabiliter blandiente.*" See 34. 8. 19.

EPIMACHUS, Athenian architect, flourished in the age of Demetrius Poliorcetes; spoken of by *Vitruvius*, (10. 2,) as eminent in his profession.

EPITINCHANUS, engraver on precious stones, lived about the time of the birth of Christ; engraved on a gem the head of *Sextus Pompeius*, or as others think, of *M. Marcellus*. (*Bracci*, 2, 78.)

EPITONUS, engraver on precious stones, (*Ephem. Lit. Jen.* 1825. nr. 193. p. 100.)

ERATO, sculptor of a vase made of stone, *Winckelm.* Opp. 5, 49.

ERIGONUS, painter, *Pliny* (35. 11. 40.) "Erigonus tritor colorum Nealcæ pictoris in tantum ipse profecit, ut celebrem etiam discipulum relinqueret Pasiam, fratrem

Æginetæ fictoris." The remarks offered in the articles *Ægineta* and *Nealcæ*, serve to shew that this artist lived about Olymp. 133.

EUBIUS, sculptor, born at Thebes, age uncertain; in connection with XENOCRITUS, one of his fellow-citizens, made of white marble, a statue of *Hercules the Defender*, which was placed at Thebes. (*Paus.* 9. 11. 2.)

EUBULIDES, statuarius, age uncertain, made and dedicated at Athens, a large present, comprising statues of *Minerva Paonia*, of *Jupiter*, *Mnemosyne*, the *Muses*, and *Apollo*, (*Paus.* 1. 2. 4. ;) father of EUCHIR the Athenian, (*Paus.* 8. 14. 7. ;) and hence probably born at Athens; celebrated picture of his, representing a *Person calculating with his Fingers*, *Pliny* 34. 8. 19,—a passage in which Harduin correctly gives "*Eubulides*," and condemns the reading "*Eubolides*."

EUBULEUS, sculptor, age and country uncertain; son of Praxiteles, (not the celebrated artist,) known to us only from the circumstance, that his name is carved under the figure of his head. (*Winckelm.* Opp. 6, 2, 166.)

EUCADMUS, sculptor, country uncertain; tutor of ANDROSTHENES, who completed the figures decorating the upper part of the Temple at Delphi, which had been left unfinished by CALAMIS and PRAXIAS, (*Paus.* 10. 19. 3.) As therefore ANDROSTHENES flourished in Olymp. 90, EUCADMUS must have lived about Olymp. 82.

EUCHIR I., painter, related to DÆDALUS I. and who, according to *Theophrastus ap. Plin.* 7. 56, introduced painting into Greece.

II. Modeller, styled also EUCHIRUS, (*Paus.* 6. 4. 2,) one of the most ancient artists. He and EUGRAMMUS are said to have followed *Demaratus* in his flight from Corinth to Etruria. (*Pliny* 35. 12. 43,) Pausanias, in the passage referred to, thus traces a series of artists:—

SYADRAS,—CHARTAS,

EUCHIRUS,

CLEARCHUS of Rhegium,

PYTHAGORAS of Rhegium.

But as *Demaratus* fled from Corinth, with the whole family of the Bacchiadæ, in Olymp. 29, and as PYTHAGORAS of Rhegium flourished about Olymp. 73, I need not shew that this list is exceedingly defective; probably the names of some artists have been omitted between EUCHIRUS and CLEARCHUS; or we must consider, that EUCHIRUS, tutor of CLEARCHUS, was a different person from EUCHIRUS, who lived in the time of *Demaratus*.

III. Athenian sculptor, son of EUBULIDES; made a marble-statue of *Mercury*, which was placed at Pheneæ, (*Paus.* 8. 14. 7.) *Pliny* (34. 8. 19.) places him among those artists, who excelled in forming brazen statues of *Combatants at the Public Games*, *Armed Men*, *Huntsmen*, and *Persons engaged in Sacrificing*. On this account, *Thiersch*, (*Epoch.* II. Adnot. p. 33.) correctly infers, that he flourished in a later age.

EUCLIDES I., father of SMILIS, who was contemporary with DÆDALUS I. (*Paus.*

7. 4. 4, *Clem. Alex. Protr.* p. 30.) As however, DÆDALUS and SMILIS are said to have been the inventor of the arts, I can scarcely consider EUCLIDES to have been an artist.

II. Athenian sculptor, made of Pentelican marble, several statues which were placed in the town of Bura in Achaia, (*Paus.* 7. 25. 5,) and a statue of *Jupiter Sitting*, which was kept at Egina, (7. 26. 3.) This artist I consider to have flourished soon after Olymp. 101.; for in the fourth year of this Olympiad, B. C. 373, the ancient Bura was totally destroyed by an earthquake, (7. 25. 2,) and soon after, a new town was erected, which existed in the time of *Paus.* To the inhabitants of this town, EUCLIDES gave his assistance in its embellishment; and very probably the statues adverted to, were made soon after its erection.

EUDORUS, painter of dramatic scenes, and statuary, age and country uncertain, (*Pliny* 35. 11. 40.)

EUENOR, painter, father and instructor of PARRHASIUS; flourished in Olymp. 90, and attained a degree of celebrity, though not sufficiently great to render him deserving of an extended notice, *Pliny* 35. 9. 36. See also *Suidas*, *Harpocratio*, and *Photius*.

EUGRAMMUS, see EUCHIR II.

EUMARUS, Athenian painter, first imitated in painting the distinction of sex; lived before CIMO of Cleonæ. (*Pliny* 35. 8. 34.)

EUMELUS, painter, country uncertain, (*Philostr. Proem. Icon.* p. 4.;) his pictures, characterised by soft gracefulness, and a portrait of *Helen* made by him, was placed in the Roman Forum, (*Philostr. Vit. Soph.* 11. 5. p. 570.;) appears to have lived towards the close of the second age after the birth of Christ.

EUNICUS, statuary and engraver on silver, born at Mitylene, (*Pliny* 33. 12. 55, 34. 8. 19.) age uncertain.

EUODUS, engraver on precious stones, one of whose gems exhibited the head of *Julia*, daughter of *Titus*. (*Bracci* tab. 73, *Mongez Iconogr. Rom.* tab. 35. nr. 3.) It is evident, then, that he flourished about A. D. 80.

EUPHORIO, statuary and engraver on silver, not particularly distinguished by any of his works, (*Pliny* 34. 8. 19.)

EUPHRANOR I., eminent statuary and painter, (*Quintil.* 12. 10.) whose ability and productions, in each of these characters, require separate consideration. Most of his works as a statuary, are thus stated by *Pliny* 35. 8. 19. "Euphranoris *Alexander Paris* est, in quo laudatur, quod omnia simul intelligantur, iudex Dearum, amator Helenæ, et tamen Achillis interfector. Hujus est *Minerva Romæ*, quæ dicitur *Catuli*ana, infra Capitolium a Q. Lutatius Catulo dicata: et simulacrum *Boni Eventus*,

dextra pateram, sinistra spicam ac papaver tenens. Item *Latona puerpera*, *Apollinem et Dianam infantes sustinens*, in æde Concordiæ. Fecit et *Quadrigras Bigasque*, et *Chiduchon eximia forma*, et *Virtutem egregiam*,¹⁰ utrasque colossæas: mulierem admirantem, et adorantem. Item *Alexandrum et Philippum in Quadrigris*." In addition to the works here mentioned, he made a statue of *Vulcan*, (*Dio Chrys. Orat.* 37. p. 466.) and one of *Apollo Patrons*, (see below.)—In the art of painting, EUPHRANOR was instructed by ARISTO, (*Pliny* 35. 10. 36,) and his character as a painter is thus noticed by *Pliny* 35. 11. 40. "Post Pausiam eminuit longe ante omnes Euphranor Isthmius, Olympiade CIV., idem qui inter fiores dictus est a nobis. Fecit et *Colossos*, et *Marmorea ac Scyphos* sculpsit:² docilis et laboriosus ante omnes et in quocunque genere excellens ac sibi æqualis.

Hic primus videtur expressisse dignitates Heroum, et usurpasse symmetriam: sed fuit in³ universitate corporum exilior, capitibus articulisque grandior. Volumina quoque composuit de *Symmetria* et *Coloribus*. Opera ejus sunt; *Equestre Prælium*; *Duodecim Diæ*, *Theseus*, in quo dixit eundem apud Parrhasium, rosa pastum esse, suum vero carne. Nobiles ejus tabulæ Ephesi, *Ulixes simulata Insania Bovem cum Equo jungens*, et *Palliatii cogitantes*, *Dux Gladium condens*." *Plutarch (de Glor. Athen.* 2,) mentions the portrait of *Theseus*, taken by this artist, and a painting designed to represent the *Engagement of Cavalry at the Battle of Mantinea*.—Εὐφράνωρ τὸν Θησέα τὸν αὐτοῦ τῷ Παρράσιον παρέβαλε λέγων, τὸν μὲν ἐκείνου ῥόδα βεβρωκέναι, τὸν δὲ αὐτοῦ κρέα βόειά· τῷ γὰρ ὄντι γλαφρῶς ὁ Παρράσιον γεγραπται, καὶ πεποιῆται καὶ τι προσέοικε· τὸν δ' Εὐφράνωρος ἰδὼν τις εἶπεν οὐκ ἀφύδως·

Δῆμον Ἐρεχθίδος μεγάλητορος ὅν ποτ' Ἀθήνην

Θρέψε Διὸς θυγάτηρ.

γέγραφε δὲ καὶ τὴν ἐν Μαντινείᾳ πρὸς Ἐπαμεινώναν ἱππομαχίαν οὐκ ἀνεύθυνου-
άστως Εὐφράνωρ.—τοῦτο τὸ ἔργον Εὐφρά-
νωρ ἔγραψε καὶ παρέσθιν ὁρᾶν ἐν εἰκόνι
τῆς μάχης τὸ σύγγραμμα καὶ τὴν ἀντέρευσιν
ἀλκῆς καὶ θυμοῦ καὶ πνεύματος γεμοῦσαν.
Now as the battle of Mantinea took place in Olymp. 104. 3, B. C. 362, we see the reason why *Pliny* refers EUPHRANOR to this very Olympiad. Three of the paintings mentioned by *Pliny*, viz. the *Twelve Deities*, *Theseus*, and the *Battle of Cavalry*, were placed in the Portico of the Ceramicus at Athens. This may be inferred from *Paus.* 1, 3, 2. where after various historical explanations, interrupting the description of the paintings, this author says, Στόα δὲ δῶκεν ἀποδοῦνται γραφὰς ἔχουσα, θεοὺς δώδεκα καλουμένους. ἐπὶ δὲ τῷ τοίχῳ τῷ πέραν Θησεύς ἐστι γεγραμμένος, καὶ

¹⁰ The term "egregiam" is supported by Reg. I. and Colbert.; common reading "et Græciam."

¹ *Pliny*, in his catalogue of statuaries, had mentioned Olymp. 34, thus contradicting himself.

² Common reading, "marmora ac scyphos sculpsit." That which I have adopted, rests on the authority of Reg. I.

³ The prep. "in" is not found in our usual Ed.; but it is supported by all my MSS.

Δημοκρατία τε καὶ Δήμος.⁴ ἐνταῦθ' ἔστι γεγραμμένος καὶ τὸ περὶ Μαντίνειαν Ἀθηναίων ἔργον, (see 8. 9. 4.) οἱ βοηθήσαντες Λακεδαιμόνιους ἐπέμφθησαν.—ἐν δὲ τῇ γραφῇ τῶν ἱππέων ἔστι μάχη, ἐν ᾗ γνωριμώτατοι Γρύλλος τε ὁ Ξενοφώντας ἐν τοῖς Ἀθηναίοις, καὶ κατὰ τὴν ἵππον τὴν Βουάνην Ἐπαμινώνδας ὁ Θηβαῖος. ταύτας τὰς γραφὰς Εὐφράνωρ ἔγραψεν Ἀθηναῖος, καὶ πλησίον ἐποίησεν ἐν τῷ ναῷ τὸν Ἀπόλλωνα Πατῶν ἐπίκλησιν. Siebelis, in his remarks on this passage, rightly observes, that the historian, towards the close, speaks of a brazen statue of *Apollo*, not a painting; but he has failed to point out the connection of the several parts of the passage. Respecting the painting of the *Twelve Deities*, *Valerius Maximus* (8. 11. 5,) says, “Cum Euphranor Athenis *XII Deos* pingere, *Neptuni* imaginem quam poterat excellentissimis majestatis coloribus complexus est, perinde ac *Jovis* aliquanto augustiorem representavit. Sed omni impetu cogitationis in superiori opere absumpto, posteriores ejus conatus assurgere, quo tendebant, nequiverunt.” *Eustathius*, (ad *Il. A.* 529. p. 145. 11. ed. R.) mentions the following incident respecting the model, to which he had recourse in painting the figure of *Jupiter*:—Φέρεται ἱστορία, ὅτι Εὐφράνωρ Ἀθήνῃσι γράφων τοὺς δώδεκα θεούς καὶ ἀπορῶν πρὸς οἶον ἀρχέτυπον γράφει τὸν Δία, παρῇ ἐν διδασκάλῳ· καὶ ἀκούσας τῶν ἐπῶν τούτων, Ἀμβρόσια δ' ἄρα χαίται, καὶ τὰ ἐξῆς, ἔφη ὅτι ἡδὴ ἔχει τὸ ἀρχέτυπον· καὶ ἅπῳν ἔγραψεν. The figure of *Juno*, in the painting in question, is said by *Lucian*, (*Imag.* 7. P. 2. p. 465,) to have been particularly observable for the color of the hair. In regard to all the pictures of this artist, as also those of *ZEUXIS* and *POLYGNOTUS*, *Philostratus*, (*Vit. Apoll.* 2. 9.) with a rhetorical flourish, says that they exhibit τὸ εὐσκιον καὶ τὸ εὐπυρον καὶ τὸ εἰσεχον τε καὶ ἐξεχον. This remark, however, displays a weakness of mind, and a sentimentalism, found only in a later period.—*EUPHRANOR* instructed *ANTIDOTUS*, *CARMANIDES*, (*Pliny* 35. 11. 40,) and *LEONIDAS* of *Anthedo*. (*Steph. B.* v. Ἀνθίδων.)

II. Architect, not particularly eminent, wrote a treatise on the *Rules of Symmetry in Building*, (*Vitr.* VII. *Præf.* s. 14.)

EUPHRONIDES, statuary, mentioned by *Pliny* (34. 8. 19,) among the artists, who flourished in *Olymp.* 104.

EUPLUS, engraver on precious stones, country and age uncertain. That such an artist existed, is inferred from the *Inscr.* ΕΥΠΛΟΥ, on a gem described by *Bracci*, tab. 72.; but it may be, that this *Inscr.* relates rather to the figure represented,—*Cupid sitting on a Dolphin*,—than to the engraver who executed it.

EUPOLEMUS, architect of *Argos*, built the temple *Heraeum* near *Mycenæ*, the more ancient being burnt to the ground, in

Olymp. 89. 2. B. C. 423, through the negligence of *Chrysis* the priest, (*Thuc.* 4. 133. *Paus.* 2. 17. 3. coll. 7.) *Siebelis* conjectures, that *Εὐπάλαμος* should be substituted for *Εὐπόλεμος*, but this supposition evinces an inattention to the great difference between the names introduced into fictitious poetry, and those occurring in faithful historical narratives.

EUPOMPUS, painter of *Sicyo*, contemporary and rival of *ZEUXIS*, *TIMANTHES*, and *PARRHASIUS*, (*Pliny* 35. 9. 36.) This fact shews that he flourished about *Olymp.* 94, a conclusion supported also by the circumstance, that he was the tutor of *PAMPHILUS*, who flourished in *Olymp.* 100, and *PAMPHILUS* was a tutor of *APELLES*, who lived in *Olymp.* 107. The high reputation which *EUPOMPUS* attained among his contemporaries, is evident from *Pliny* 34. 10. 36. “Est Eupompi Victor *Certamine gymnico Palmam tenens*. Ipsius auctoritas tanta fuit, ut diviserit picturam in genera tria, quæ ante eum duo fuere, *Helladicum* et quod *Asiaticum* appellabant. Propter hunc qui erat *Sicyonius*, divisio *Helladica* tria facta sunt: *Ionicum*, *Sicyonium*, *Atticum*.” An excellent reply of this artist to *LYSIPPUS*, who having been brought up as a brazier, and was just attempting the art of statuary, has been handed down to us. ‘*LYSIPPUS* inquired of him, which of his predecessors he should take as his model; and *EUPOMPUS*, pointing to a large assemblage of men, answered, that nature herself is to be imitated, and not any particular artist.’ *Pliny* 34. 8. 19.

EURYCLES, Spartan architect, formed a splendid *Bath* near the temple of *Neptune* at *Corinth*, (*Paus.* 2. 3. 5.) age uncertain.

EUTELIDAS, statuary, see *Chrysothemis*.

EUTHUS, engraver on precious stones, country and age uncertain. *Bracci* 2. tab. 71.

EUTHYCRATES, distinguished statuary, flourished in *Olymp.* 120, son and pupil of *LYSIPPUS*, *Pliny* (34. 8. 19,) “Is constantiam patris potius emulatus quam elegantiam, austero maluit genere quam jucundo placere. Itaque optime expressit *Herculem* Delphis, et *Alexandrum*, *Thespin Venatorem* et *Thespiades*: *Praelium equestre*, simulacrum *Trophonii* ad *Oraculum*, *Quadrigas Medæ* complures, *Equum cum Piscinis*, *Canes Venantium*.” The reading of the passage is given by *Harduin*, *Brotier*, and others; but there are many difficulties connected with it, and which press, in particular, on the concluding words. In the first sentence, *Reg. I.* presents the more elegant reading, “*Constantiam potius imitatus patris quam elegantiam*.” Then it appears, that for the terms “*Thespin*” and “*Thespiadas*,” which interpreters have been unable to explain satisfactorily, we should substitute “*Thestin*” and “*Thestiadidas*,” because these words have been frequently interchanged by transcribers, (*Markl. ad Stat. Silv.* 3. 1. 42, p. 257, *Heyne Obs. ad Apollod.* p. 47. 136.) That the sons of *Thestis*, viz. *Prothus* and *Cometes*, (*Paus.* 8. 44. 4.)

⁴ This sentence shews how brief is the account which *Pliny* gives of this painting.

were distinguished huntsmen, is evident from the fact, that they were present at the Calydonian hunt, in which they were killed by Meleager. Thus it is highly probable, that their father also was a celebrated huntsman; but it is impossible to ascertain, to what particular hunt the painting of EUTHYCRATES referred. The opinion of *Heyne*, (p. 136.) that the daughters of Thespiis, who became pregnant by Hercules, were the subjects of this painting, is certainly erroneous; for such subjects were not chosen by the Greeks for their paintings. In the next place, the words "*quadrigæ Medææ complures*," cannot but create surprise. We may ask, 'Is Medæa said to have been ever borne through the air?' or even if this be allowed, can we suppose that EUTHYCRATES painted many chariots of Medæa? Then also the expression employed, is not that required to convey the idea of Medæa carried through the air: we should have had "*Medæa in quadriga*," not "*quadrigæ Medææ*."—The words which follow, "*equum cum fuscinis*," are ridiculous; and the attempt of *Harduin* to defend them, has altogether failed. The closing expression, likewise, "*canes venantium*," is inconsistent. From the statement of these difficulties, we must now proceed to the correction of the passage; and to commence with the last expression, which can be rectified more easily than the others, we propose to alter it to "*canem venaticum*," on the sole authority of *Cod. Voss.*—In the preceding phrase, all the Parisian MSS. and those of *Gronovius* exhibit "*fuscinis*" instead of "*fiscinis*;" and that term is certainly preferable, though its connection with the context is not very clear. As it respects the expression, "*quadrigas Medææ complures*," the Paris. MSS. support this reading, but *Acad.* has "*quadrigas Medææ complures equum cum fuscinis*," and *Voss.* "*quadrigas Medææ complures aequum cum fuscinis*." On the authority of these readings, *J. F. Gronovius* proposes two corrections of the passage, neither of which is likely to be generally approved:—"quadrigas in ædes complures, Neptunum cum fuscinis,"—"quadrigas in ædes complures seque cum fuscinis." If my own conjectures as to the true lection of this passage are required, I will state them, though not without considerable doubt and anxiety. In the first place, instead of "*Medææ*," which in *Cod. Voss.* is written "*MEDEI*," I would read "*in Elide*," a phrase which may be understood either of the district termed Elis, so as to refer particularly to Olympia, or of the city of Elis. The insertion of a preposition before the name of a town, is a usage frequent among later writers, and even among those of the golden age, (*Muncker ad Hygin. Fab. 10, Gronov. ad Liv. Epit. 102, Oudend. ad Frontin. Strateg. 3. 11. 5. p. 412. ed. alt.*) and such a usage has place in *Pliny* 34. 3. 8, "in Cyme dicaverat;" 34. 8. 19, "in Pario colonia." Of the truth of this conjecture I am confi-

dent; but that which I am about to mention, is more liable to suspicion. The reading of *Cod. Voss.* is *ÆQUINCUMFUSCINIS*; instead of which I have conjectured *ATQUEINUNADEUMCUMFUSCINIS*. An attentive inspection of these two phrases, will shew that the alteration is by no means violent; for *DEUM* may have been omitted through its nearness to *CUM*, a corruption of which several instances are given by *Heins. ad Ovid. Fast. 1. 287, Markl. ad Stat. Silv. 1. 3. 50. p. 190. Dresd.* The same reason may account for the omission of *UNA*, or we may suppose that a transcriber employed the character *I*, to intimate this word, which character could have been easily blended with the terms connected with it. The signification of the clause thus altered, involves a much greater difficulty, because there is no clear and certain instance, in which Neptune is represented with two tridents; but that the clause does refer to Neptune, is evident from the very word "*fuscinis*," as *Gronovius* has properly observed. EUTHYCRATES made also several statues of *Prostitutes*, (*Tatian. Orat. in Græc. 52. p. 114. Worth.*) By some he is mentioned as the tutor of XENOCRATES.

EUTHYMEDES, painter, mentioned by *Pliny* (35. 11. 40,) as one of those artists, who attained some reputation, but deserve only a cursory mention; age and country uncertain.

EUTYCHES I., engraver of a precious stone, described by *Bracci* 2. tab. 73, on which are found the words, *ΕΥΤΥΧΗΣ ΔΙΟΣΚΟΥΡΙΔΟΥ ΑΓΓΕΛΟΣ ΕΠ.* *Bracci* considers him to have been the son of DIOSCURIDES; but *Stoschius*, (*de Gemm. p. 46.*) maintains that he was only a pupil of this artist,—an opinion which I cannot embrace, because I am not aware of any instance, in which an artist has affixed to his productions the name of his instructor.

II. Sculptor, born in Bithynia, lived in the very latest periods of ancient art. See *Winckelm. Opp. T. 6. P. 1. p. 112. P. 2. p. 342.*

EUTYCHIDES I., Sicyonian statuary and sculptor, flourished in Olymp. 120. (*Pliny* 34. 8. 19.) pupil of LYSIPPUS, (*Paus. 6. 2. 4.*) and himself instructed CANTHARUS of Sicyo, (6. 3. 3.) One of his productions is thus noticed by *Pliny l. c.*—"Fecit Eurotam, in quo artem ipso anne liquidiorem plurimi dixerunt." He made also a marble-statue of *Bacchus*, kept in the house of *Asinius Pollio*, (*Pliny* 36. 5. 4,) a statue of *Timosthenes the Elean*, who conquered at Olympia in a juvenile contest in running, and a statue of the Goddess Fortune, prepared for the Syrians, who resided near the river Orontes, which was held in high esteem. (*Paus. l. c.*) Whether the statue of *Priapus*, mentioned in *Anth. Gr. 4. 12*, should be ascribed to this artist, is uncertain.

II. Painter, age and country uncertain. One of his pictures, representing *Victory driving a Chariot drawn by two Horses*, is noticed in *Pliny* 35. 11. 40,—a passage which is read correctly only in *Reg. I.*

III. Sculptor, age uncertain, known only

from a sepulchral Inscription, (*Append. Anthol. Palat.* 2, 853.)

EUTYCHUS, painter, mentioned only as the father of 20 children, (*Anthol. Gr. Palat.* 2, 382.)

EUXENIDAS, painter, country uncertain,

F A B

FABULLUS, Roman painter, employed by Nero in decorating with pictures, his celebrated Golden House. The only passage in which he is spoken of, is *Pliny* 35. 10. 37, the common reading of which exhibits not "*Fabullus*," but "*Amulius*." The former term is, however, supported by Cod. Voss. Edit. I., and it derives some confirmation from the Paris. MSS., since Reg. I. has "*famulus*," and the others have "*Fabius*." This passage I will now adduce, as I think it should be read, and afterwards offer a few explanatory remarks. "Fuit et nuper gravis ac severus, idemque floridus humilis rei pictor Fabullus, spectantem spectans, quacunq; adspiceretur. Paucis diei horis pingebat, id quod cum gravitate, quod semper togatus, quamquam in machinis. Carcer ejus artis Domus Aurea fuit, et ideo non exstant exemplaria." The expression, "*humilis rei*" was in all probability used by *Pliny*, in relation to the Golden House of Nero; for it is certain, that this author held the emperors of his age in great contempt. The transcribers failed to perceive this, and therefore inserted after the name of the

instructor of the celebrated artist ARISTIDES, (*Pliny* 35. 10. 36.) In this passage the expression "*hac ætate*" used by *Pliny*, is to be applied to PARRHASIUS and TIMANTHES, so that we must conclude EUXENIDAS to have flourished about Olymp. 100.

F U B

artist, the words, "*Hujus erat Minerva spectantem*," &c. These words are altogether wanting in Cod. Voss.; and the production, which they have been formed to intimate, would indeed not only have deserved the epithet "*humilis*," but must have been truly ridiculous; nor could *Pliny* have been justified, in this case, in styling the artist "*gravis ac severus*." This is clearly pointed out by *Durandus*, who adds, "Chacun sait, qu'il y a des hommes, qui ont les yeux obliques de part et d'autre, et semblent regarder de tous côtés." *Durandus* has erred, however, in substituting "*manicis*" for "*machinis*;" but another of his alterations,—the employment of "*exemplaria*" for "*exempla alia*," supported by Cod. Voss. and Edit. I., deserves reception. The word "*magnopere*," commonly introduced at the close of this sentence, should rather be made to form the commencement of the next.

FELIX, engraver of a precious stone, described by *Bracci*, 2. tab. 75.

FUFITIUS, Roman architect, age uncertain, mentioned by *Vitruv.* (VII. *Præf.* 14.) as the first who undertook to write copiously on *Architecture*.

G I T

GALATO, painter, age and country uncertain; mentioned by the *Schol. ad Lucian. Contempl.* 1, 499, Wetst.; and though in this passage his name is written GELATO, the propriety of GALATO is established by *Ælian*, V. H. 13. 22. The *Schol.* says of him, "Ἐγραψε τὸν μὲν Ὀμηρον αὐτὸν ἐμοῦντα, τοὺς δὲ ἄλλους ποιητὰς τὰ ἐμνησμένα ἀνομόνους." *Meyer* (*Hist. Art. Gr.* 2, 193,) rightly conjectures, that he lived in the time of the Ptolemies.

GAURANUS, engraver of a precious stone, described by *Bracci* 1. tab. 18.; son of Anicetus.

GITIADAS, Lacedæmonian statuary; in connection with CALLO of Ægina, made for Ænetus, victor at the Olympic Games, Tripods adorned with the figures of certain goddesses. (*Paus.* 3. 18. 5.) There is nothing to countenance the opinion, that CALLO and GITIADAS made their productions at different periods; and a perusal of the passage of *Paus.* referred to, will prove beyond doubt that these artists were contemporaries. Thus we conclude, that GITIADAS lived about Olymp. 66.; see the article *Callo* I.—The artist before us erected

G L A

a temple to *Minerva Chalciaecus*, and made for it a statue of the goddess; and *Paus.* mentions, (3. 17. 3,) that he chanted a hymn in her praise, and other Doric poems.—The opinion advanced by *Welcker*, (*Zeitschrift für Geschichte der Kunst* 1, 274.) respecting the period, in which GITIADAS flourished, would now, I apprehend, be retracted by himself; and it has, at the least, been amply refuted by the remarks of *Müller* and *Thiersch*, on *Paus.* 3. 18. 8. See *Callo* I.

GLAUCIAS, statuary of Ægina, distinguished by his statues of *Combatants at the Public Games*; made a Chariot and statue in honor of Gelo, son of Dinomenes, who conquered in a chariot-race in Olymp. 73, and in the fourth year of that Olympiad, obtained the sovereignty of Syracuse, (*Clinton, Fast. Hellen.* ad h. a. p. 26.) Thus we perceive an error in the statements of *Paus.* (6. 9. 2.) when referring to this subject, (*Müller Ægin.* 103.) In the Inscription affixed to these productions, Gelo is mentioned as an inhabitant, not of Syracuse, but of Gela; and this circumstance seems to warrant the conclusion, that Gelo,

when a private individual, lived at Gela, and that the productions of GLAUCIAS were made within three years of the victory of Gelo, and before he acquired the government of Syracuse. (*Siebelis, ad Paus. l. c. T. 3. p. 35.*) This artist made also a statue of *Philo* of Corcyra, a pugilist, celebrated in an Epigram of Simonides, the son of Leoprepes, (*Paus. 6. 9. 3.*)—one of *Glaucus* of Carystus, another pugilist, (6. 10. 1. see also *Müller Ægin. l. c.*)—and one of *Theagenes* the Thasian, who in Olymp. 75, conquered Euthymus at Olympia, (6. 6. 2.) These facts are in perfect accordance with the statement already made respecting the age of GLAUCIAS.

GLAUCIDES, statuary, mentioned by *Pliny* 34. 8. 19, as one of those artists, who made statues of *Combatants at the Public Games*, of *Armed Men*, of *Hunsmen*, and of *Men engaged in Sacrificing*.

GLAUCIO, painter of Corinth, instructor of *ATHENIO* of Maronea, (*Pliny* 35. 11. 40.) As the latter artist appears to have been rather younger than *NICIAS*, who flourished about Olymp. 120, (*Meyer Hist. Art. 1, 170.*) we may conclude, that GLAUCIO his tutor, lived about Olymp. 114.

GLAUCUS I., artist of Chios, or according to *Steph. B.* (sub voce *Αἰθάλη*) of Samos. *Eusebius* observes respecting him, "Primus ferri inter se glutinum excogitavit et junxit." (*Euseb. Chron. ad Olymp. 21. 3, B. C. 694, secundum Vallars, Olymp. 25. 4, B. C. 677, secundum Scaliger.*) The most valuable work executed by this artist was dedicated at Delphi, by *Alyattes II.*, king of *Lydia*, who reigned from B. C. 619. to B. C. 563. It is thus noticed by *Herodotus*, I. 25:—*Ἀνέθηκε δὲ ἐκφυγὼν τὴν νοῦσον δεύτερος οὗτος τῆς οἰκίης ταύτης ἐς Δελφοὺς κρατὴρὰ τε ἀργύρεον μέγαν, καὶ ὑποκρητρίδιον σιδήρεον κολλητὸν, ξίφος ἄξιον διὰ πάντων πῶν ἐν Δελφοῖσι ἀναθημάτων, Γλαύκου τοῦ Χίου ποίημα, ὃς μόνος δὴ πάντων ἀνθρώπων σιδήρον κόλλησιν ἐξεύρε.* The stand, or base, only here spoken of, appears to have been the work of GLAUCUS; and the large silver cup placed on it, was made by some other artist, probably a contempo-

⁵ The article is omitted before *Γλαῦκος* on the authority of *Cod. Rehdig.*

rary of *Alyattes*. This production of GLAUCUS has been adverted to by *Hege-sander ap. Athen. V. 13, Paus. 10. 16. 1, Plut. Defect. Orac.* in fine; and so superior was its workmanship, that it gave rise to the proverb, *Γλαύκου τέχνη.* *Meyer (Hist. Art. 2, 24.)* seems to have confounded the stand, or base, with the silver-cup, placed on it.

II. Statuary of Lemnos, mentioned only in the passage of *Steph. B.* already referred to. This passage has suffered greatly from transcription; but its correct form appears to be the following:—*Πολύβιος ἐν τριακοστῇ τετάρτῃ λέγει Αἰθάλειαν τὴν Δῆμνον καλεῖσθαι, ἀφ' ἧς ἦν Γλαῦκος,⁵ δύο γὰρ ἦσαν· εἰς τῶν τὴν κόλλησιν σιδήρον εὐρόνων· οὗτος μὲν Σάμιος, ὅστις καὶ ἔργον αὐδιμύωτατον ἀνέθηκεν ἐν Δελφοῖς, ὡς Ἡρόδοτος· ὁ δὲ ἕτερος Δῆμνιος, ἀνδριαντοποιὸς διάσημος.*

III. Statuary of Argos, in connection with *DIONYSIUS I.*, made some statues for *Smicythus*, which were dedicated by him at Olympia. This occurred about Olymp. 76.; see the article *Dionysius I.* That part of the present in question, which was executed by GLAUCUS, included the statues of *Amphitrite*, *Neptune*, and *Vesta*, which are mentioned by *Paus.* as the larger works dedicated by *Smicythus*, (5. 26. 2 & 6.)

GLYCO I., Athenian sculptor, age uncertain, made the *Hercules Farnesinus*, *Winchelm. Opp. 6. 1, 169.*

II. Engraver of a precious stone, preserved in the Library of the king of France. (*Clarac Descr. des Antiques du Musée Royal, p. 420.*)

GNÆUS, see *Cneius*.

GOMPHUS, statuary, of whom we know only that he made a statue of the prostitute *Praxigoris*, (*Tatian. adv. Græc. 52. p. 114. Worth.*)

GORGASUS, see *Demophilus I.*

GORGAS, statuary, flourished in Olymp. 87. (*Pliny 34. 8. 19.*) That he was an inhabitant of *Laconia*, is proved by *Heyne (Opusc. 5, 371.)* and by the remarks, which I have offered in *Amalth. 3, 285.*

GRYLLIO, painter, lived in the time of *Aristotle*, (see the *Will* of *Aristotle* given by *Diog. L. 5. 15.*)

H E C

HABRO, painter, age and country uncertain, father of *NESSUS*, very distinguished artist, himself painted the figures of *Friendship* and *Concord*, and those of several *Deities*. (*Pliny 35. 11. 40.*)

HARMATIUS, sculptor, age and country uncertain; in connection with *HERACLIDES*, son of *AGASIAS* the Ephesian, made a statue of *Mars*, now kept in the *Parisian Museum*. (See *Clarac Descr. des Antiques du Musée Royal, nr. 411. p. 173.*)

HECATÆUS, statuary and engraver on silver, age and country unknown, (*Pliny 33. 12. 55, 34. 8. 19.*)

H E G

HECATODORUS, statuary, said by *Polybius IV., 78. T. 1. p. 474.* Gron. to have made, in connection with *SOSTRATUS*, a brazen statue of *Minerva*, kept at *Alphira* in *Arcadia*. This production is, however, assigned by *Paus.* to *HYPATODORUS*.—The *SOSTRATUS* here mentioned, is probably the same artist mentioned by *Pliny*, among the statuary of Olymp. 114.

HEGESANDER, see *Agessander*.

HEGESIAS, statuary, whom *Quintilian 12. 10.* (the common reading of which passage exhibits "*Egesias*," associated with *CALLO* of *Ægina*, characterising the works

of both these artists, "Duriora et Tuscanicis proxima." *Thiersch*, (*Epoch. Art. Gr.* II. *Adnot.* p. 35,) has written with great ability respecting this artist and HEGIAS; but as many of his remarks are not sufficiently supported, a few only will be here noticed. There are two passages, in addition to that of *Quintilian*, in which HEGESIAS is spoken of. The former is *Lucian*, *Præc. Rhet.* 9. T. 3. p. 9. ed. R. *Οἷα τὰ τῆς παλαιᾶς ἑργασίας ἐστίν, Ἥγησιον καὶ τῶν ἀμφὶ Κριτίαν τὸν Νησιώτην.* The latter is *Pliny* 34. 8. 19. "*Celetzontes Pueri et Castor et Pollux ante ædem Jovis Tonantis Hegesiae.*" That the *same* artist is referred to, both by *Quintilian* and *Lucian*, is indisputable; for the latter writer, when noticing the ancient works of HEGESIAS, compares them to those of CRITIAS, who lived in Olymp. 75, and *Quintilian* associates HEGESIAS with CALLO, who flourished in Olymp. 66. Thus the age of HEGESIAS becomes sufficiently evident. It is, however, a question, whether the works mentioned by *Pliny* should be ascribed to this artist, or to a different individual. The latter opinion seems, at first view, to be favored by the discrepancy between MSS., in regard to the name. The word "*Agesia*," found by *Thiersch*, in *Cod. Polling.*, is supported by *Gud.*, *Menap.*, *Reg. II.*, *Dufresn. I.* and *Colbert.*, whilst *Reg. I.* and *Voss.* have "*Hagesia*." I cannot but regard, however, with the greatest surprise, the opinion of *Thiersch*, if indeed, I correctly apprehend the meaning of his words, which involve considerable obscurity,—that HEGESIAS and AGESIAS were two different artists; for even if we suppose different artists to be spoken of by *Quint.* and *Pliny*, the two names in question present only a difference in dialect, and *Lucian* and *Quint.* must have been considered to have followed the *Ionic* dialect, while *Pliny*

adopted the *Æolic*. The first question to be now decided, is, which of the terms, "*Hagesia*," or "*Agesia*," is preferable. The latter is favored by the similar words "*Agesilaus*," "*Agesidamus*," and by "*Agesias*," the name of an Athenian archon, who governed in Olymp. 114. 1. (*Diod. S.* 18. 113.) whilst the former is powerfully supported by the alphabetical order, which *Pliny* follows, and the great excellence of *Reg. I.* and *Cod. Voss.* If I may propose a decision on this subject, I would say, that the true form of the name, as being of *Æolic* origin, is "*Agesias*," but that *Pliny*, in forming his list of artists, altered it to "*Hagesias*," preserving the *a* in the first syllable, in order not to depart too widely from the *Æolic* form, and introducing the aspirate breathing, in accordance with the usages of the common dialect, and to make it partly correspond to the verb ἡγεῖσθαι. The opinion advanced by *Thiersch* on the authority of the term "*Agesias*" found in MSS., that the artist referred to by *Pliny*, was the celebrated AGASIAS of Ephesus, is one which may readily suggest itself to the mind; but before it is embraced, it is necessary to inquire, whether the style of the celebrated *Borghese Hero*, accords with the state of the arts in Olymp. 70, in which the person noticed by *Pliny* flourished. This at least appears certain, that "*Agasias*" is only the *Doric* form of the name "*Hegesias*," but still we have this difficulty, that an artist of Ephesus, and therefore of *Ionic* origin, should write his name in the *Doric* dialect, (*Agasias*,—*Agesias*.) Thus too we find another AGASIAS of Ephesus, son of *Menophilus*, and a very different person from the maker of the *Borghese Hero*, whose name presents the same difficulty in respect to dialect. This last artist is mentioned in a Greek Inscr. given by *J. Fr. Gronovius*, ad *Plin. l. c.* (T. 3. p. 826.)

ΓΑΙΟΝ ΒΙΑΛΙΗΝΟΝ ΓΑΙΟΥ ΥΙΟΝ ΠΡΕΣΒΕΥΤΗΝ
ΡΩΜΑΙΟΝ ΟΙ ΕΝ ΔΗΛΩΙ ΕΡΓΑΖΟΜΕΝΟΙ ΕΥΕΡΓΕΣΙΑΣ
ΕΝΕΚΕΝ ΤΗΣ ΕΙΣ ΣΑΥΤΟΥΣ ΑΝΕΘΗΚΑΝ
ΑΓΑΣΙΑΣ ΜΗΝΟΦΙΛΟΥ ΕΦΕΣΙΟΣ ΕΠΟΙΕΙ
ΑΡΙΣΤΑΝΔΡΟΣ ΣΚΟΠΙΑ ΠΑΡΙΟΣ ΕΠΕΣΚΕΥΑΣΕΝ.

Leaving the above difficulty as to dialect, to be relieved by some future critic, we will briefly state the conclusions to be drawn from the preceding remarks, respecting the artist adverted to. There were then,

I. HEGESIAS, statuary, contemporary of CALLO of Ægina, and CRITIAS. This artist was also very frequently termed AGESIAS, and this name has been adopted by most of the transcribers of *Pliny*; but the historian himself seems to have used "*Hagesias*," because he has evidently preserved an alphabetical arrangement.

II. HEGESIAS or AGASIAS, Ephesian sculptor, son of *Dositheus*, and maker of the celebrated *Borghese Hero*. Several considerations shew that this artist must have lived after MYRO: see *Meyer Hist. Art. Gr.* 1, 292. The Inscription on his chief

production is ΑΓΑΣΙΑΣ ΔΩΣΙΘΕΟΥ ΕΦΕΣΙΟΣ ΕΠΟΙΕΙ. This AGASIAS was in all probability the father of HERACLIDES III.

III. HEGESIAS or AGASIAS, another Ephesian sculptor, exercised his art in the island of Delos, when under the government of the Romans. See the above Inscr.

In respect to these names, we may add, that the *Æolic* and vulgar form appears to have been "*Agesias*,"—a point established by the terms "*Agesilaus*," "*Agesidamus*," &c.:—the *Doric* form was "*Agasias*," just as we know that the Spartans said Ἀγασίλας, not Ἀγησίλαος;—and "*Hegesias*," (*Gr. Ἥγησιος*.) was the *Ionic* form, and was adopted by Attic writers, who wished to intimate the derivation of the word from the verb ἡγεῖσθαι.

HEGIAS, Athenian statuary, contempo-

rary of AGELADAS, ONATAS, and CRITIAS NESIOTES, (*Paus.* 8. 42. 5, *Pliny* 34. 8. 19.) Thus he flourished nearly at the same time as HEGESIAS I. Two productions of his, a statue of *Minerva*, and one of *King Pyrrhus*, are mentioned by *Pliny l. c.*,—a passage which has been noticed by *Heyne* (*Opusc.* 5, 369,) and by *Thiersch* (*Epoch. II. Adnot.* p. 35.) who contend, that this artist was the very same person as HEGESIAS I., because the latter name may be considered only a more lengthened form of HEGIAS, and because the time, in which they are said to have appeared, so nearly corresponds. This opinion, however, has been rejected by *Müller* (*Ægin.* 102.) and the arguments adduced in its support, do not appear to me sufficient to warrant its reception.

HEIUS, engraver on precious stones, designated in Greek *Ἡεῖος*. The name is inscribed on a *gem*, exhibiting an unknown head, described in the work entitled "*Spilbury Gems*," nr. 13. It occurs also on a transparent stone representing *Diana engaged in Hunting*, described by *Winckelm.* (*Descr. des Pierres Gravées*, p. 76, *Opp.* 5, 48, *Intpp.* ad 7, 463,) and *Bracci*, tab. 76.

HELENA, practised the art of painting, daughter of *Timo the Egyptian*. One picture of hers representing the *Issican War*, which took place in her own age, was placed by *Vespasian*, in the temple of *Peace*, (*Phot.* 248. *Hösch.* ex *Ptol. Hephest. Nov. Hist.* lib. 4.) For this article I am indebted to the *Dictionary of Junius*.

HELIODORUS, statuary and sculptor, age and country uncertain; mentioned by *Pliny* (34. 8. 19,) as one of those artists, who made brazen figures of *Huntsmen*, and *Men engaged in Sacrificing*. In another passage, (36. 5. 4,) this writer notices a marble-production of the artist. "*Ad Octaviæ Porticum Pana et Olympum Luctantes fecit, quod est alterum in terris symplegma nobile.*"

HELLAS, Athenian statuary, age uncertain, mentioned by *Vitruvius*, (II. *Proem.* 2.) as one of those artists, who failed to obtain distinction, not through a want of talent or industry, but through the unfavorable influence of circumstances.

HELLEN, engraver on precious stones. One *gem* of his is exhibited by *Bracci* 2. tab. 77.

HEPHESTIO, sculptor, son of *Myro* an Athenian, (*Inscr. Græc. ap. Spon. Misc. Erud. Antiq.* 126, *Bracci* 2, 268.) It is impossible to decide, whether this artist was the son of the celebrated *MYRO*, or of some other individual of that name.

HERACLIDES I., Macedonian painter, lived at the time of the overthrow of the Macedonian empire. *Pliny* says of him, (35. 11. 40.) "*Initio naves pinxit, captoque rege Perseo Athenas commigravit, ubi eodem tempore erat Metrodorus pictor, idemque philosophus, magnæ in utraque scientia auctoritatis.*" In a subsequent passage, *Pliny* states that he attained a degree of reputation, but was yet entitled

only to a cursory mention. The capture of *Perseus*, referred to in the above extract, took place B. C. 168.

II. Phocian sculptor, age uncertain, (*Diog. L. V.* 64.)

III. Ephesian sculptor, son of *AGASIAS*; in connection with *HARMATIUS*, made the statue of *Mars*, now kept in the Parisian Museum. (See the article *Harmatius*.) It is probable that the *AGASIAS*, who was father of *HERACLIDES*, was the maker of the celebrated *Borghese Hero*.

HERMO I., statuary of *Trœzene*, age uncertain, made a statue of *Apollo*, which was placed in the very ancient temple of this Deity at *Trœzene*, and wooden statues of *Castor* and *Pollux*, (*Paus.* 2. 31. 9.)

II. Architect, noticed in the art. *Pyrrhus*.

HERMOCLES, Rhodian sculptor, made a statue of *Combabus*, with a female figure, but invested with the clothes of a man, (*Lucian, de Dea Syra*.) lived in the time of the *Seleucida*.

HERMOCREO, architect and sculptor, age uncertain; erected a very large altar, of exquisite beauty, 'in urbe Paro ad Propontium,' (*Strabo* XII. p. 558, compared with XII. p. 487.)

HERMODORUS, architect of *Salamis*, whose age forms a subject of dispute; erected a temple to *Mars*, in the *Circus Flaminius* at *Rome*. (*Corn. Nep. ap. Priscian. Gr. Lat.* VIII. col. 792. *Fragm. XI. I.* p. 743. ed. *Stav. L. B.* 1734.) Probably *Turnebus* (*Advers.* 11. 2,) has rightly introduced this name into *Vitr.* 3. 2. 5. *Schn.*—a passage in which previously, an architect of the name of *HERMODUS* was mentioned, as having built the temple of *Jupiter Stator*, near the *Portico* of *Metellus* at *Rome*. If indeed, the statements of *Cicero* (*Orat.* 1, 14, 62,) respecting one *HERMODORUS*, who arranged the dock-yards at *Rome*, apply to the artist before us, he must be considered to have flourished so late as B. C. 99, in which year *M. Antonius* the Consul, publicly pleaded in favor of the individual, whom *Cicero* names. (Compare *Ellendt Proleg. ad Cic. Brut.* p. 62.) But if the conjecture of *Turnebus* above noticed, is received, we must conclude that *HERMODORUS* exercised his art at *Rome*, soon after B. C. 148, the year in which *Metellus* subdued *Andriscus* or *Pseudo-Philippus*.

HERMODUS, see the preceding article.

HERMOGENES I., very ancient architect, greatly advanced the art of building, by his writings, and the edifices which he erected, (*Vitruv.* 3. 2. 6, 3. 3. 8; 7. *Proem.* s. 12; 4. 3. 1.) The precise period in which he lived, is uncertain; but *Vitr.* intimates that various reasons existed for referring him to an early period.

II. Statuary of *Cythera*, age uncertain, made a statue of *Venus*, which was fixed at *Corinth*. (*Paus.* 2. 2. 7.)

III. Painter, lived in the age of *Tertullian*, was opposed by this Father in a treatise designed to *Confute the Stoic Philosophy*, which the artist had defended. In the very

commencement of his treatise, Tertullian mentions him as a painter well acquainted with the art.

HERMOLAUS, sculptor, of whom *Pliny* says, (36. 5. 4.) "Cum Polydecte Palatinas Caesarum domos probatissimis signis replevit."

HERODOTUS, Olynthian statuary, made the figures of several *Prostitutes*, and among them of *Phryne*. This last circumstance shews that he lived in the age of PRAXITELES. (*Tatian, Orat. c. Græc.* 53. 54. p. 116. Worth.)

HICANUS, statuary, mentioned by *Pliny* (34. 8. 19.) among those, who made statues of *Combatants at the Public Games, Armed Men, Huntsmen, and Men engaged in Sacrificing*.

HIERO, see the article *Tlepolemus*.

HILARIUS, Bithynian painter, who in the reign of Valens, (from A. D. 364 to 379,) attained eminence at Athens; slain with his family, by the barbarians, when in the country. *Eunapius, (de Vit. Philos. et Sophist., in Vit. Prisci* p. 94.) mentions him, Πρὸς τῷ καθαρῷ τῆς ἄλλης παιδείας κατὰ γραφικὴν οὕτω φιλοσοφῆσαντα, ὥστε οὐκ ἐτεδνήκει ἐν ταῖς ἐκείνου χερσίν ὁ Εὐθρόνωρ.

HIPPIAS I., statuary, made a statue of *Duris* the Samian, a victor in a juvenile pugilistic combat, which was placed in the sacred grove Altis at Olympia. The passage of *Paus.*, from which this account is derived, (6. 13. 3.) states also that *Duris* conquered, when the Samians were driven from their island by the Ionians, B. C. 990.; but the passage has evidently been corrupted, for it is impossible to maintain the correctness of this statement, nor can it be supposed, that, at that early period, there were made statues of combatants at the Public Games.

II. Statuary, mentioned by *Dio Chrys.* (*Orat.* 55. T. 2. p. 282. Reiske,) as an instructor of PHIDIAS.

III. Painter, age and country uncertain, but gained celebrity by his pictures of *Neptune and Victory*, (*Pliny* 35. 11. 40.) In this passage the word "*Iphis*" was formerly found; but properly rejected by *Harduin*.

HIPPODAMUS, architect of Miletus or Thuria, built the Piræus at Athens, in the time of the wars with the Persians, (*Harpocr.*

v. Ἰπποδάμεια, on which see *Valesius* p. 331. Lips.) As to the precise time, in which the artist constructed the walls of the Piræus, it is the opinion of *Odofr. Müller, (Encycl. Erschii et Gruberi* 6, 222, *Doriens.* 2, 255.) that this work was undertaken about Olymp. 83. 3. But according to the remark of the *Schol. Aristoph. Equit.* 327, πρῶτος αὐτὸς τὸν Πειραιᾶ κατὰ τὰ Μηδικὰ συνήγαγεν, and according to the information, which we derive from other sources, as to the undertaking in question, we should rather assign HIPPODAMUS to the age of Themistocles, than to that of Pericles. Thus *Thuc.* relates, (1. 93.) that Themistocles, immediately after the erection of the walls of Athens, persuaded his fellow-citizens to fortify likewise the Piræus; and as this historian asserts, (1. 89,) that the walls of the city were built immediately after the capture of *Sestos*, (Olymp. 75. 2. B. C. 479.) there is an exact accordance between his narrative, and the statement of the *Schol.*, and their united testimony requires us to refer the fortification of the Piræus to the first and second years of the 76th Olympiad.

HYGIEMO, painter, mentioned as one of the most ancient of those, who executed pictures with only one color, (*Pliny* 35. 8. 34.)

HYLLUS, engraver on precious stones, (*Bracci* 2, 116.)

HYPATODORUS, statuary, mentioned by *Pliny* (34. 8. 19,) as having flourished, in connection with POLYCLES I., CEPHISODOTUS I., and LEOCHARES, in Olymp. 102. The information, which can be collected from other sources respecting the age and country of this artist, I have adduced in the article *Aristogito*, in which following the sentiments of *Böckh*, I have endeavoured to shew that he was a Theban, and that both he and ARISTOGITO flourished from about Olymp. 90 to Olymp. 102. HYPATODORUS made a brazen statue of *Minerva*, remarkable for magnitude and workmanship, which was placed at Aliphera in Arcadia, (*Paus.* 8. 26. 4.) and in connection with ARISTOGITO, made figures of the generals, who were associated with Polynices in his expedition against Thebes,—productions which were dedicated by the Argives at Delphi. (*Paus.* 10. 10. 2.) The statue of *Minerva* is assigned by *Polybius* to HECATODORUS.

ICTINUS, very celebrated architect, to whom Pericles entrusted the execution of the buildings, which he designed; built the temple Parthenon, in the citadel of Athens, (*Paus.* 8. 41. 5, *Strabo* IX. p. 606.) but in this work, according to *Plut. Pericl.* 13, he was assisted by CALLICRATES. This temple appears to have been erected in Olymp. 85, because in this Olympiad, PHIDIAS made the statue of *Minerva*, which was designed to ornament it. In

connection with CARPIO, ICTINUS wrote a treatise descriptive of the Parthenon, (*Vitruv.* VII. *Proæm.* s. 12.) He erected also, according to *Strabo* IX. p. 605, and *Vitruv.* l. c. s. 16, a temple at Eleusis, in which the ceremony of initiation to the Eleusinian Mysteries was performed; but *Plutarch*, (l. c.) assigns the erection of this temple to CORÆBUS and METAGENES.—ICTINUS built on Mount Cotylus near the city Phigalia, a temple dedicated to Apollo

Io, statuary, lived in Olymp. 114. *Pliny* 34. 8. 19.

IPHIQ, Corinthian painter, age uncertain, *Anthol. Palat.* 9. 757.

Ἰφίων τοῦδ' ἔγραψε Κορίνθιος· οὐκ ἔνι μῦθος

Χερσίν, ἐπεὶ δόξης ἔργα πολὺ προφέρει.

IRENE, devoted her attention to painting, age and country uncertain, *Pliny* (35.11.40,) "Filia et discipula Cratini pictoris, pinxit puellam, quæ est Eleusine." *Clemens Alex. (Strom.* 4. p. 523. Sylb.) mentions likewise the artist before us. See the article *Cratinus* I.

ISIDORUS, statuary, age and country uncertain; celebrated for his statue of Hercules, in *Pario colonia*, (*Pliny* 34. 8. 19.)

ISIGONUS, statuary, country uncertain; in connection with other artists, made figures illustrative of the wars of Attalus and Eumenes, against the Gauls, (*Pliny* 34.8.19.) flourished about Olymp. 135.; see the article *Antigonus*.

ISMENIAS, painter of Chalcis, contemporary of Lycurgus the Athenian, the figures of whose ancestors he exhibited in a single painting, placed in the Erechtheum, (*Pseudo-Plut. Vit. X. Oratt.* 843=4, 258.)

L A L

LABEO, painter, *Pliny* (35. 4. 7,) "Parvis tabellis gloriabatur exstinctus nuper in longa senectate, Antistius Labeo Prætorius, etiam Proconsulatu provincie Narbonensis functus; sed ea res in risu et contumelia fuit." In this form the passage has been given by most editors of *Pliny*, and in particular, by *Harduin* and *Brotier*. The MSS., however, which I have examined, plainly exhibit a different lection: Reg. II. and Colbert. have "sitedius abeo," Dufresn. I. "edius ab eo;" but the original and proper reading of Reg. I. it is impossible to ascertain, since the words now found in it, "si tectius...ab eo" have been

L A S

inserted on an erasure. If the name "*Labeo*" lies hid under the terms "*ab eo*," certainly a very probable supposition, we must approve also the terms "*Antistius*," which philologists have restored.

LACER, architect, known to us from an Inscr. respecting which *Gruter*, (p. 162. 1,) writes as follows:—"In the town of Alcantara, in Spain, there is a bridge venerable for its antiquity and majestic structure; and at the entrance of this bridge, there is a chapel, (sacellum,) now called the chapel of the Emperor Julian, the lintel of which presents the subjoined Inscr.:—

IMP. NERVAE. TRAIANO. CAESARI. AUGUSTO. GERMANICO. DACICO. SACRUM
 TEMPLUM. IN. RUPE. TAG. I. SUPERIS. ET. CAESARE. PLENUM
 ARS. UBI. MATERIA. VINCITUR. IPSA. SUA
 QUIS. QUALI. DEDERIT. VOTO. FORTASSE. REQUIRET
 CURA. VIATORUM. QUOS. NOVA. FAMA. JUVAT.
 INGENTEM. VASTA. PONTEM. QUOD. MOLE. PEREGIT
 SACRA. LITATURO. FECIT. HONORE. LACER
 QUI. PONTEM. FECIT. LACER. ET. NOVA. TEMPLA
 DICAVIT. ILLIC. SE. SOLV.....VOTA. LITANT
 PONTEM. PERPETUI. MANSURUM. IN. SECLA. MUNDI
 FECIT. DIVINA. NOBILIS. ARTE. LACER
 IDEM. ROMULEIS. TEMPLUM. CUM. CAES. DIVIS
 CONSTITUIT. FELIX. UTRAQUE. CAUSA. SACRI
 C. IULIUS. LACER. H. S. F. ET. DEDICAVIT. AMICO. CURIO. LACONE. ICAEDITANO."

LACHES, see *Chares*.

LACRATES, see *Pyrrhus*.

LADAMAS, see *Moschio*.

LAIPPUS, see *Daippus*.

LALA, painter, greatly distinguished among her contemporaries, *Pliny* (35.11.40.) "Lala Cyzicena perpetuo⁶ virgo, M. Varronis inventa Romæ et penicillo pinxit et cestro in ebore, imagines mulierum maxime et Neapoli anum⁷ in grandi tabula; suam quoque imaginem ad speculum. Nec ullius velocior in pictura manus fuit: artis vero tantum, ut multum manipretio antecederet

celeberrimos eadem ætate imaginum pictores Sopolim et Dionysium, quorum tabulæ pinacothecas implent."

LAPHAES, very ancient statuary, native of Phlius. *Pausanias* mentions a wooden statue of Hercules made by him, kept at Sicyo, (2. 10. 1,) contending that the wooden statue of Apollo Naked, placed at Ægira in Achaia,—a statue remarkable for its magnitude, was his production, (7. 26. 3.) The historian draws a comparison between these statues, in respect of their excellencies.

LASIMUS, see *Alsimus*.

⁶ This is the reading of Reg. I.

⁷ The reading "*Neapoli anum*" is that of

Harduin; all MSS. and ancient Edd. exhibit "*Neapolitanum*."

LEARCHUS, statuary of Rhegium, one of the most ancient professors of this art. Some have called him a pupil of *Dædalus*, and others, of *DIPENUS* and *SCYLLIS*; but neither of these statements can be relied on. We have already seen, that artists have been termed pupils of *DÆDALUS*, when they only lived in a very early period, and attained considerable eminence; and it is impossible to maintain, that *LEARCHUS* was instructed by *DIPENUS* and *SCYLLIS*, because these artists were distinguished by the elegance of their sculpture in marble, and chiefly because the production ascribed by *Paus.* to *LEARCHUS*, must have been made long before *DIPENUS* and *SCYLLIS* flourished. The above historian says, (3. 17. 6.) *Τῆς Χαλκιοίκου δὲ (ἐν Σπάρτῃ) ἐν δεξιᾷ Διὸς ἀγαλμα ἐκ χαλκοῦ πεποιήται, παλαιότατον πάντων, ὅποσα ἐστὶ χαλκοῦ· δι' ὅλου γὰρ οὐκ ἐστὶν ἐργασμένον, ἐληλασμένον δὲ ἰδίᾳ τῶν μερῶν καδ' αὐτὸ ἐκάστον, συνήρμοσταί τε πρὸς ἀλλήλα, καὶ ἥλοι συνέχουσιν αὐτὰ μὴ διαλυθῆναι.* καὶ *Λέαρχον δὲ ἄνδρα Ῥηγίνον τὸ ἀγαλμα ποιῆσαι λέγουσιν, ὃν Διποῖνον καὶ Σκύλλιδος, οἱ δὲ αὐτοῦ Δαίδαλου φασὶν εἶναι μαθητὴν.* *Thiersch* has properly observed, (*Epoch. Art. Gr. I. Adnot. p. 24.*) that this work must have been made before the time of *Rhoecus*, and consequently about the commencement of the Olympiads.

LEOCHARES, Athenian statuary and sculptor, mentioned by *Pliny* (34. 8. 19,) as having flourished, together with *POLYCLEES* I., *CEPHISODOTUS* I., and *HYPATODORUS*, in Olymp. 102. The period, in which he lived, is shewn also by the circumstance, that he built the Mausoleum, in connection with *SCOPAS*, *BRYAXES*, and *TIMOTHEUS*, to whom some add *PRAXITELES*. (*Pliny* 36. 5. 4, *Vitr.* VII. *Præf. s. 13.*) an undertaking which was engaged in, in Olymp. 107. (*Amalth.* 3. 286.) It is evident, likewise, from the subjoined passage of *Paus.* (5. 20. 5,) that this artist flourished from about Olymp. 102, when we may suppose him to have first attained eminence, until Olymp. 111. Speaking of a place erected to *Philip*, King of *Macedo*, at *Olympia*, the historian says, *Φιλίππῳ δὲ ἐποιήθη κατὰ τὸ ἐν Χαιρωνείᾳ τῇν Ἑλλάδα ὀλισθεῖν. κείνται δὲ αὐτόθι Φιλίππος τε καὶ Ἀλέξανδρος, σὺν δὲ αὐτοῖς Ἀμύντας ὁ Φιλίππου*

⁸ After "rapiat" the words "in Ganymede," are commonly inserted. But certainly, the strange construction, "sentio quid feram in hoc," can scarcely fail to convince all expositors of the incorrectness of this reading; and in Reg. I. we find not "in Ganymede," but "in ganimedem." The last reading cannot for a moment be admitted, but suggests the idea, that these two words were introduced into the text from a marginal gloss, the prep. "in" originating in a mistake of the letters *i. e.* The appropriateness of the construction, "sentientem quid rapiat et cui ferat," and the accordance of this phraseology with the usual brevity of *Pliny*, powerfully confirm the opinion, that the historian wrote the passage as I have stated it. Several imitations of the production in question, have been diligently enumerated by *Beck*, (*Memor. Emilii Ducis Cothenensis*, p. 5. Lips. 1819.)

⁹ I have introduced the conj. "que" after "parentem," though omitted by most Editors,

πατήρ. ἔργα δ' ἐστὶ καὶ ταῦτα Λεωχάρους ἐλέφαντος καὶ χουσοῦ, καδὰ καὶ τῆς Ὀλυμπιάδος καὶ Εὐριδίκης εἰσὶν εἰκόνες. The battle of *Chæroneæ*, adverted to in this passage, took place in Olymp. 110. 3.

Among the statues made by *LEOCHARES*, the following are mentioned by ancient writers:—

1. Statue of *Jupiter*, and one representing the *Athenian People*, placed in the long portico of the *Piræus*, (*Paus.* 1. 1. 3, *Plato Epist.* 13. p. 361.)

2. Statue of *Apollo*, placed in the *Ceramicus*, near the statue of the same deity made by *CALAMIS*, (*Paus.* 1. 3. 3.)

3. Statue of *Jupiter*, placed in the citadel of *Athens*, (1. 24. 4.) improperly confounded by *Meyer*, (*Hist. Art. Gr.* 102,) and others, with the statue of *Jupiter Polieus*, made by some artist not expressly named; for *Paus.* evidently notices the two as distinct, *Καὶ Διὸς ἐστὶν ἀγαλμα τὸ τε Λεωχάρους, καὶ ὁ ὀνομαζόμενος Πολιεὺς.*

4. Statue of *Mars*, placed in the citadel of *Halicarnassus*, adverted to by *Vitr.* 2. 8. 11, as of colossal magnitude, and characterised by the epithet *ἀκρόλιθος*. The true import of this term has been given by *Winckelmann*, (*Opp.* 3, 32,) in whose decision *Quatremère*, (*Jov. Olymp.* 333.) concurs. *Vitruvius* mentions likewise that this production was by some ascribed to *TIMOTHEUS*. In the earlier Edd. of *Vitr.*, the name *Telocharēs* was found for "*Leochares*."

5. Very superior brazen statue of *Ganymede*, mentioned by *Tatian*, (*Orat. adv. Græc.* 56. p. 121. Worth,) and by *Pliny* 34. 8. 19. The latter writer, however, employs a contracted form of the name of the artist "*Leocras*;" and though in Reg. II. *Dufresn.* I., the authority of which *Harduin* and *Brotier* have followed, this term is supplanted by the common form, yet its propriety is sufficiently attested by Reg. I. and *Colbert.*, the former of which MSS. is of the greatest weight. The passage in question suggests some additional particulars as to the works of this artist, and is as follows:—"Leocras (fecit) *aquilam sentientem quid rapiat*⁸ et cui ferat, parentem-que⁹ *unguibus etiam per vestem; puerum Autolycon pancration victorem*,¹⁰ propter quem *Xenopho Symposion* scripsit; Jo-

on the authority of Reg. I. *Dufresn.* I. Respecting the figure of an eagle bearing away *Ganymede*, see *Straton. Epigr.* 221, a passage cited by *Heyne*, (*Artis Prisc. Opp. Epigram. Illustr.* 94,) and *Martial* 1. 7, a passage adverted to by *Harduin*.

¹⁰ This statement of *Pliny* respecting *Autolycon*, appears, at first view, opposed to our decision respecting the age of *LEOCHARES*. *Autolycon* obtained a victory at the *Panathenæa*, in the contest termed "*pancratium*," about Olymp. 89 or 90. (*Schn. Quest. de Conviv. Xenoph.* 130,) and as we know that *LEOCHARES* exercised his art in Olymp. 110, there is an intermediate space of nearly 80 years. Too great importance, however, is assigned by *Thiersch*, (*Epoch. III. Adnot.* p. 87,) to this seeming inconsistency; for though *Pliny* states that *Autolycon* was represented by *LEOCHARES* as a youth, there is no impropriety in our supposing, that this statue of him was made by *LEOCHARES*, when he was considerably advanced beyond the period of youth.

venque illum Tonantem in Capitolio¹ ante cuncta laudabilem, item Apollinem diadematum."

6. Statues of *Philip, Alexander, Amyntas, Olympias, and Eurydice*, made of ivory and gold, and kept at Olympia, (*Paus.* 5. 20. 5, before cited.)

7. Statue of *Isocrates*, dedicated at Eleusis, by Timotheus son of Cono. On the base of this production there was the following Inscr.:—

Τιμόθεος φιλίας τε χάριν, ξενίην τε
προτιμῶν
Ἰσοκράτους εἰκὼ τήνδ' ἀνέθηκε θεαῖς.
Λεωχάρους ἔργον.

See *Pseudo-Plut.* 838=4, 245. collated with *Phot. Bibl. Cod.* 260. It is certain that Isocrates died of sorrow soon after the Battle of Chæronea; and this fact affords an additional argument in support of our decisions, respecting the age of LEOCHARES.

It now remains only to notice an Inscr. relative to this artist, given by *Winckelmann*, (*Opp.* 6, 2, 137,) and by others:—ΓΑΝΥΜΗΔΗΣ ΛΕΟΧΑΡΟΥΣ ΑΘΗΝΑΙΟΥ. This Inscr. *Winckelmann* considers not to have proceeded from the artist himself, but to be of a much later date. To my own mind, the question, whether the production, to which it is affixed, was the genuine work of LEOCHARES, or an imitation by an inferior hand, seems to be involved in great uncertainty; but this at least, we may deduce from the Inscr., that LEOCHARES was an Athenian.

LEO I., painter, took a portrait of *Sappho*, (*Pliny* 35. 11. 40.)

II. Statuary, mentioned among those, who made the figures of *Combatants at the Public Games, Armed Men, Huntsmen, and Men engaged in Sacrificing*, (*Pliny* 34. 8. 19.)

LEONIDES I., painter of Anthedo, instructed by EUPHRANOR, (*Steph. B. v.* Ἀνθηδών, Eustath. ad Il. B. 508.)

II. Architect, not particularly eminent, wrote a treatise on the *Rules of Symmetry*, (*Vitruv.* VII. *Præf.* s. 14.)

LEONTIO, painter, country uncertain; portrait of him taken by ARISTIDES the Theban, (*Pliny* 35. 10. 36.) Thus he must have lived about Olymp. 110.

LEONTISCUS, painter, country uncertain, mentioned by *Pliny* (35. 11. 40,) as having painted *Aratus victorious with a trophy, and a Music-girl*. *Harduin* considers, that the particular victory of Aratus, which he commemorated, was that over Aristippus the Tyrant of Argos; and he refers, in support of this view, to *Plut. in Arato* 38. If this opinion may be admitted, LEONTISCUS must have flourished about Olymp. 136.

LEOSTRATIDES, engraver on silver, country uncertain, most of whose productions represented *Battles and Armed Men*; flourished about the age of Pompey the Great.

The name "*Leostratides*" I have deduced from the variously corrupted readings of MSS. In the *Dictionary of Junius*, we find the name "*Lædus Stratiates*," taken from our common Edd. of *Pliny* 33. 12. 55.; but that this name was formed by some transcriber, and not given by *Pliny* himself, is sufficiently clear from the MSS., which we possess. In *Dufresn. I.* we find "*Lædus Stratiates*," which comes very near to the reading of our common Edd.; *Polling.*, according to *Thiersch*, (*Epoch. Art. Gr.* III. *Adnot.* p. 95,) has "*Idistratices*," *Reg. II.* and *Colbert.* have "*ledistratices*," and *Reg. I.* "*ledis thracides*." The explanation of the usually received reading, proposed by *Meyer* (*ad Winckelm.* 6. 2. 281.) has been properly rejected by *Thiersch* (*l. c.*) who contends that the above readings require us to adopt some single term as the name of the artist, and that his real name was probably "*Lysistratides*." Ingenious as the last conjecture is, it appears to me to recede too far from the readings of MSS.; and I prefer "*Leostratides*," a name which comes very near to the reading of *Reg. I.*, and which is found also in other passages. Thus *Paus.* (6. 6. 1.) mentions *Λαστρατίδην Ἡλείων*, and the term *Λαστρατίδας* is only the Doric form of "*Leostratides*."

LESBOCLES, statuary and painter, not particularly distinguished by any productions, *Pliny* 34. 8. 19. In this passage, *Reg. III.* is the only MS., which exhibits "*Lesbocles*;" *Reg. I.* has "*Lesboles*;" and *Reg. IV.* *Dufresn. I. II.* have "*Lestoles*."

LESBOTHEMIS, statuary and sculptor, age and country uncertain; made the figure of a *Muse holding a Harp*. *Euphorio ap. Athen.* IV. p. 182. collated with XIV. p. 635. (*Fragm.* 31. ed. Mein.)

LEUCO, sculptor, age and country uncertain. We know only that he made a figure of a *Dog*. *Anthol. Palat.* 6, 175.

LIBO, architect of Elis, built the temple of Olympian Jupiter, in the sacred grove Altis, out of the proceeds of the spoil taken from the Pisæans, and some other people. (*Paus.* 5. 10. 2.) This temple was built in the Doric style; and it must have been erected about Olymp. 84, since in Olymp. 85. 4, PHIDIAS commenced his statue of Olympian Jupiter, and it can scarcely be maintained, that the temple was built, long before the statue was undertaken.

LINAX, sculptor, mentioned in an Inscr. given by *Dati Vite de Pittori*, p. 118. *Λίναξ Ἀλεξάνδρου Ἐποίει.*

LIPASIU, engraver of an admirable precious stone, exhibiting the head of *Rhea*, kept in the Worsleian Museum: Inscr. AIIACIOY.

LOCUS, Parian statuary, age uncertain, made the statue of *Minerva*, kept in the temple of Mars at Athens, (*Paus.* 1. 8. 5.)

LOPHO, statuary, mentioned by *Pliny*

¹ The statue of *Jupiter* here adverted to, was doubtless different from the two already mentioned, unless indeed we suppose that the Emperor Hadrian, who was greatly attached to Athens, returned this statue among others to that

city, thus restoring it to the place, which it was originally designed to ornament. If this hypothesis can be admitted, we may conjecture also, that the statue of *Apollo* mentioned by *Pliny*, was that which *Paus.* saw in the Ceramicus.

(34. 8. 19,) among those, who made the figures of *Combatants at the Public Games, Armed Men, Huntsmen, and Men engaged in Sacrificing*. The reading of our common Edd. presents "*Leophon*;" Reg. IV. Dufresn. I. II. have "*Lephon*;" but the term, which I have adopted, is supported by Reg. I. III.

LUCILLUS, painter, highly extolled by *Symmachus Ep. 2. 2, 9. 47.* See the *Dictionary of Junius*.

LUCIUS, engraver on precious stones, (*Bracci 2, 132.*)

LUDIUS. Two painters of this name have hitherto been recognised by critics; and in discussing the passages supposed to relate to them, I will first advert to the younger, and afterwards pass to the elder. Respecting the former, *Pliny* says, (35. 10. 37.) "*Non fraudando et Ludio Divi Augusti ætate, qui primus instituit amenissimam parietum picturam, villas ac porticus, ac topiaria opera, lucos, nemora, colles, piscinas, euripos, amnes, litora, qualia quis optaret, varias ibi obambulantium species aut navigantium, terraque villas adeuntium assellis aut vehiculis; jam piscantes, aucupantesque, aut venantes, aut etiam vindemiantes. Sunt in ejus exemplaribus nobiles palustri accessu villæ succollatis sponsione mulieribus labantes trepidique: feruntur plurimæ præterea tales argutiæ facitissimi salis. Idemque subdialibus maritimas urbes pingere instituit, blandissimo adpectu minimoque impendio.*" Omitting for the present, the other clause of this passage, to which we shall have occasion to advert in another place, we may now particularly consider those words, which have presented the greatest difficulty to expositors:—"Sunt in ejus exemplaribus nobiles palustri accessu villæ succollatis sponsione mulieribus labantes trepidique." In the first place, then, we find in Reg. I. a full stop before "*sunt*," so that the sentence properly begins with this verb, and the expression "*sunt nobiles*" is to be understood as equivalent to "*excellunt*." Such a mode of speaking is very familiar to *Pliny*; and the method of punctuation proposed is fully approved by *Durandus*. Secondly, it appears to me, that for "*villæ succollatis*" we should read "*villæ ac succollatis*." We next come to the word "*sponsione*," to which *Gesner*, (*Chrestom. Plin. 1003.*) strongly and properly objects. If I may advance a conjectural reading, without appealing to MSS., all of which have been evidently corrupted, I would propose "*sponsi in se*," which presents a meaning suited probably to the views of those, who undertook to explain paintings; for these characters have invariably supposed themselves to possess greater penetration than other men. The passage then may stand as follows, and in this form it scarcely needs explanation, "*Sunt in ejus exemplaribus nobiles palustri accessu villæ, ac succollatis sponsi in se mulieribus labantes trepidique.*" I do not propose this reading as perfectly correct; and I willingly admit, that a preferable one may

be suggested by some future critic. My emendation, however, renders intelligible a passage, which could not be satisfactorily explained according to the common reading; and it is certainly more probable, than the violent alteration of *Gelenius*, approved by *Gesner*, "*Succollantium specie mulieres labantes trepidæque feruntur.*"

We now advance to an examination of the passage, which relates to the elder LUDIUS, according to general opinion. *Pliny* says, (*l. c.*) "*Decet non sileri et Ardeatis templi pictorem, præsertim civitate donatum ibi et carmine quod est in ipsa pictura his versibus:—*

Dignis digna loco picturis condecoravit
Reginæ Junoni' Supremi conjugi' templum
Marcus Ludius Helotas Ætolia oriundus,
Quem nunc et post semper ob artem hanc
Ardea laudat.

Eaque sunt scripta antiquis literis Latinis." It is, however, an important fact, that the name "*Ludius*" in this passage, rests to a great extent, on critical conjecture. The third of the above verses seems to present evident marks of corruption; for the word "*Helotas*" scarcely accords with the other two names of the individual mentioned, and appears to have proceeded from some transcriber, whose mind was familiar with the *Helots*, rather than from *Pliny* himself. As to the term "*Ludius*," it exists in no MS., with which I am acquainted; and all present a reading very remote from it. To omit the MSS., which have undergone alteration in a greater or less degree, viz. Reg. II. Dufresn. I. Colbert., I will appeal only to Reg. I. the reading of which seems at first only to increase our difficulties, though it may eventually direct us to the true lection. I cannot, however, offer any opinion or conjecture to the notice of critics, without first asking their indulgence, while I venture on the almost hopeless attempt of correcting a passage, the confusion and intricacy of which are generally acknowledged. The MS. in question has, "*Marcus plautis marcus cloetasialata esse oriundus;*" and a similar reading is found in Cod. Pint. and in two MSS. examined by *Junius*, the one of which appears to have been Cod. Voss. Now certainly the word "*Marcus*" must be rejected from one of the places, in which it occurs. That the second "*Marcus*" was introduced by a transcriber, is an easy and natural supposition; but to my mind, it appears nearly certain, that the first "*Marcus*" should be rejected, and the latter retained, since there are many instances, in Classical authors, of the 'prænomen,' being introduced after the 'nomen,'—a fact, the observance of which has enabled me to correct several passages of *Pliny*, chiefly with the support of Reg. I. See *Gronov. ad Liv. 3. 1, Senec. Epist. 40, M. Sen. Suas. 6. extr. Plin. 33, 11, Catull. 10, 30.* See also *Lucil. ap. Non. v. 'Damnare,'—'Cassiu' Caius hic,*" &c. and *Enn. ap. Cic. Brut. 15, "Ore Cethegus Marcus,"* &c. The greatest difficulty is that presented by

the term "*cleotasialata*," which appears to involve the name of some painter, derived from the Greek language. What this name was, we can only conjecture; and to me it seems probable, that "*Cleetas*," (Gr. Κλειέτας,) should be here introduced, because we know that there existed a statuary thus designated. For the latter part of the word found in Reg. I. "*idata*," I would propose "*Italia*;" nor shall I be accused of temerity in this conjecture, since it is universally acknowledged, that proper names have been often so corrupted by transcribers, as to lead us to suppose that they really designed to make anagrams. The terms "*esse oriundus*" may be satisfactorily altered to "*exoriundos*," a word now fully recognised in our Dictionaries of the Latin Language. The only remaining word is "*Plautis*," which to me appears a corruption of "*Plautius*;" and we may suppose that the CLEETAS spoken of was a native of Magna Græcia in Italy, and was at one time, a slave to one of the *Plautian* family, and that when manumitted, he added the name of his late master to his own, according to the general practice of freed-men among the Romans. In arranging the words, which I have proposed, into a verse, a *synthesis* of the first two syllables of "*Cleetas*," (Gr. Κλειέτας,) becomes requisite; but this cannot create difficulty to any one, who observes how frequently such a usage was adopted by the poets in the case of proper names. Some examples of it are given by Hermann, (*Elem. Doctr. Metr.* 54.) and Lennep, (*ad Terentian. Maur.* 426.) but no instances can be more appropriate and striking than the two following. In *Paus.* 6. 10. 3, we have

Κλεοσθένης μ' ἀνέθηκεν ὁ Πόντιος ἐξ
Ἐπιδάμνου,

and in *Callim. Epigr.* 6. 1, instead of the metrical interpolation, Τοῦ Σαμίον πόντος εἰμί, the true reading, given by *Sextus Empiricus adv. Math.* 1, 2, and *Charoboscus ap. Bekk. Anecd. Gr.* 728. is

Κρεωφύλου πόντος εἰμί, κ. τ. λ.

As the result then, of this investigation, I would propose the verse,

Plauti Marcus Cleetas Italia exoriundus:

and though the propriety of this decision must be left to others, I shall experience a measure of satisfaction, if I am only considered by those, who excel in these inquiries, to have approached the truth. If my conjectures are satisfactory, we must discard the common opinion as to the elder LUDIVS, and substitute CLEETAS in his place.

LYCISCUS, statuary, age and country uncertain, *Pliny* (34. 8. 19,) "*Fecit Lagonem puerum subdolæ ac fucatæ vernilitatis.*"

LYCIVS, statuary and sculptor, said by *Paus.* 1. 23. 8, 5. 22. 2, and *Athenæus*, XI. p. 486., whose authority is followed by *Harpocratio* and *Suidas*, to have been the son of MYRO, though *Pliny* 34. 8. 19, twice mentions him only as his pupil. In the

former of the sentences of *Pliny* referred to, *Harduin* has correctly given, on the authority of Reg. I. and Colbert. III., and with the concurrence of *Thiersch*, (*Epoch.* III. *Adnot.* p. 79,) "Ex his Polycletus discipulos habuit Argium, etc. Myron, Lycium." Preceding Edd. improperly exhibited "Myronem Lycium:" the reading adopted by *Harduin* has the support, not only of the MSS. already named, but of Reg. II. III. IV. Dufresn. I. Colbert., and it is partly confirmed by Dufresn. II. which has "*Mirumlitium*," and Polling. which has "*Mirunlitium*." The latter sentence of *Pliny* is as follows:—"Eleuthereus Lycius Myronis discipulus fuit, qui fecit dignum præceptore Puerum suffiantem languidos ignes, et Argonautos." This reading of the passage was first adopted by the learned *Casaubon*, (*ad Athen.* I. c.) who discarded the term "*Buthyreus*," and introduced "*Eleuthereus*," so as to intimate to us that Eleuthera was the birth-place of this artist, as it was also that of his father. In respect to the period, in which LYCIUS lived, as we know that MYRO was a pupil of AGELADAS, and that MYRO flourished about Olymp. 87, we may infer with *Bückh.* (*Inscr.* I. p. 41,) that LYCIUS could scarcely have practised the art of sculpture previously to Olymp. 90.—Very few of the works of this artist are known to us. Two of them are briefly adverted to by *Pliny* in the passages noticed, and *Paus.* (1. 23. 8.) 'Εν τῇ Ἀθηναίων Ἀκροπόλει θεασάμενος οἶδα Λυκίου τοῦ Μύρωνος χαλκοῦν παῖδα, ὃς τὸ περιόραντήριον ἔχει. See on this passage the remarks of *Siebelis*, T. 1. p. 82. In another place, (5. 22. 2.) *Paus.* mentions some semicircular works of marble, engraved by him, and dedicated at Altis in Olympia, by the inhabitants of the city Apollonia. There remains another passage of *Pliny*, occurring soon after the words, "Eleuthereus Lycius," &c. which requires our attention. It is commonly given "Lycus et ipse (fecit) puerum suffitorem;" but this reading is sanctioned only by Reg. II., while Colbert. has "*Lucius*," Dufresn. I. "*Licius*," Reg. I. "*Lycius*." The authority of the last MS. is far superior to that of any other; and it is sufficient to warrant our attributing this additional production to the artist before us. If it is required, how *Pliny* can be supposed again to advert to LYCIUS, whom he had just before named, my own candid opinion is, that the production here mentioned, escaped his memory, when previously treating of LYCIUS, and that he introduced this remark, to supply the unintentional omission. This supposition seems to afford a consistent explanation of the terms "*et ipse*," which *Harduin* improperly imagines to convey an allusion to the work of LYCISCUS just mentioned, "Lyciscus Lagonem puerum subdolæ ac fucatæ vernilitatis." Certainly there could not have been so great a similarity between this production of LYCISCUS, and that of LYCIUS, which *Pliny* describes by the terms "*puerum suffitorem*," as to

justify this method of accounting for the terms "et ipse."

LYSIANAS, sculptor, age and country uncertain, son of Dionysius; name engraved on the base of a statue of *Bacchus*. *Winckelm. Opp.* 6, 2, 342.

LYSIAS, sculptor, country uncertain, in all probability flourished about the age of Augustus. Thus *Pliny* (36. 5. 4.) "Ex honore apparet in magna auctoritate habitum Lysiae opus, quod in Palatio super arcum *Divus* Augustus honori Octavii patris sui dicavit, in aedícula columnis adornata. Id est *quadriga*, *currusque* et *Apollo ac Diana* ex uno lapide."

LYSIPPUS, very distinguished statuary, living in Olymp. 114. This is expressly asserted by *Pliny* (34. 8. 19.) "Centesima quartadecima (Ol.) Lysippus fuit, cum et *Alexander Magnus*." Soon after the historian writes, "Lysippum Sicyonium *Duris* negat, *Tullius* fuisse discipulum adfirmat,² sed primo ærarium fabrum audendi rationem cepisse pictoris *Eupompi* responso. Eum enim interrogatum quem sequeretur antecedentium, dixisse demonstrata hominum multitudine, Naturam ipsam imitandam esse, non artificem."³ Plurima ex omnibus signa

² A misapprehension of the meaning of this clause has given rise to the interpolation, which *Dalechamp* exhibits as the true reading:—"Tullius *Praxitelis* fuisse discipulum." *Harduin* has rightly observed, that the remark of *Pliny* relates to *LYSIPPUS* having been self-instructed, or not; and *Gesner*, (*Chrestom. Plin.* 924.) suggests, that probably *Pliny* alludes to *Cic. Brut.* 86. 296. "Polycleti *Doryphorum* sibi *Lysippus* aiebat—magistrum fuisse." Respecting the advantages, which *LYSIPPUS* wished his pupil to derive from the works of preceding artists, see *Auct. ad Her.* 4. 6. ³ *Varro* probably alludes to this remark, *L. L.* 8. p. 130. Bip. "Neque enim *Lysippus* artificum priorum potius est vitiosa secutus quam artem."

⁴ The passage adverted to is c. 7. s. 17. "Lysippus MD, (this is the reading of *Codd. Pint. Voss. Reg. I.*) opera fecisse dicitur, tantæ omnia artis, ut claritatem possent dare vel signa. Numerum apparuisse defuncto eum, cum thesaurum effregisset hæres; solitum enim ex manipretio ejusque signi denarios seponere singulos aureos."

⁵ "Inter quæ" is the reading of *Reg. I.* adopted by *Harduin*; *Brotier* has "interquæ."

⁶ *Reg. I.* exhibits "apoxuomenon." The remaining MSS. have been slightly corrupted.

⁷ Some of the statues of *Alexander* made by *LYSIPPUS*, are noticed by *Pliny* in the subsequent sentences of this paragraph, and by *Posidippus* and *Archelaus*, in *Anthol. Gr.* IV. 8. 119. 120. (*Append. Anthol. Palat.* 2, 661.) The peculiar characteristics of these statues are thus explained by *Plutarch*, (*de Alex. M. Virt. seu Fort.* 2. 2.) Λυσίππον δὲ τὸ πρῶτον Ἀλέξανδρον πλάσαντος ἂν βλέποντα τῷ προσώπῳ πρὸς τὸν οὐρανὸν, (ὥστε παρὲς εἰῶζει βλέπειν Ἀλέξανδρος, ἡσυχῇ παρεγκλίνων τὸν τραχήλον), ἐπέγραψαι τις οὐκ ἀπίθανος:

Ἀυδασοῦντι δ' ἔοικεν ὁ χάλκεος εἰς Δία λείσσω,

Γὰν ὑπ' ἐμοὶ τίθεται, Ζεῦ σὺ δ' Ὀλυμπον ἔχε.

Διὸ καὶ μόνον Ἀλέξανδρος ἐκέλευε Λύσιππον εἰκόνας αὐτοῦ δημιουργεῖν· μόνος γὰρ οὗτος, ὥς ἔοικε, κατεμήννε τῷ χαλκῷ τὸ ἦθος αὐτοῦ καὶ ξυνέφερε τῇ μορφῇ τὴν ἀρετὴν· οἱ δὲ ἄλλοι τὴν ἀποστροφὴν τοῦ τραχήλου, καὶ τῶν ὀμμάτων τὴν διάχυσιν

fecit, ut diximus,⁴ fecundissimæ artis, inter quæ⁵ *destringentem se*, quem *M. Agrippa* ante *Thermas* suas dicavit, mire gratum *Tiberio principi*, qui non quivit temperare sibi in eo, quamquam imperiosus sui inter initia principatus, transtulitque in cubiculum, alio ibi signo substituto: cum quidem tanta populi *Romani* contumacia fuit, ut magnis theatri clamoribus reponi *Apoxyomenon*⁶ flagitaverit, princepsque quamquam adamatum reposuerit. Nobilitatur *Lysippus* et *temulenta tibicina*, et *canibus ac venatione*, imprimis vero *quadriga* cum *Sole Rhodiorum*. Fecit et *Alexandrum Magnum* multis operibus,⁷ a pueritia ejus orsus. Quam statuum inaurari jussit *Nero Princeps*, delectatus admodum illa. Dein cum pretio perisset gratia artis, detractum est aurum: pretiosiorque talis existimatur, etiam cicatricibus operis atque concisuris, in quibus aurum hæserat, remanentibus. Idem fecit *Hephæstionem Alexandri Magni* amicum, quem quidam *Polycleto* adscribunt, cum is centum prope annis ante fuerit.⁸ Idem *Alexandri venationem*, quæ *Delphis* sacra est, *Athenis Satyrum*; *turram Alexandri*, in qua amicorum ejus imagines summa omnium similitudine expressit.⁹ Has *Metellus Mace-*

καὶ ὑρότητα μιμεῖσθαι θέλοντες, οὐ διεόλκτον αὐτοῦ τὸ ἀρρενωπὸν καὶ λεοντώδες. Similar remarks are found in *Plut. Vit. Alex.* 4.; and in another passage, (*Isid. et Osir.* 24.) this writer informs us that the *Alexander* of *Lysippus* held in his hands a spear. As to the edicts of the Macedonian monarch, respecting the artist, who should represent him, see *Note*, No. 2, p. 20, first column, under the article *Apelles*.

⁸ The statement, which *Pliny* has refuted, is adopted by *Apuleius*, (*Florida*, I. p. 410. Vulcan.) who remarks, that *POLYCLETUS* was the only artist, who made a statue of *Alexander*.

⁹ That reading of this sentence, which I have given, has the support of all my MSS., and of *Voss. Men. Gud. Acad. Pint.* as well as *Edit. I.* In his first *Edit.*, *Harduin* adopted this reading; but afterwards he very inconsistently introduced the interpolated lection of some MSS., "Athenis *Satyrorum turram*; *Alexandrum amicorumque ejus* imagines." The troop, or company, (*turma*) referred to in the text, is thus amply noticed by *Vell. Patere.* 1. 11. 3. "Hic est *Metellus Macedonicus*, qui *Porticus*, quæ fuere circumdata duabus ædibus sine inscriptione positus, quæ nunc *Octavia* *Porticibus* ambiuntur, fecerat, quæ hanc *turram* statuarum equestrium, quæ frontem ædium spectant, hodieque maximum ornamentum ejus loci, ex *Macedonia* detulit. Cujus *turmæ* hæc causam referunt: *Magnus Alexandrum* impetrasse a *Lysippo*, singulari talium auctore operum, ut eorum equitum, qui ex ipsius *turma* apud *Granicum* flumen ceciderant, expressa similitudine figurarum, faceret statuas, et ipsius quoque is interponeret." Respecting the number of statues, which this troop comprised, ancient writers differ; but it is yet possible to collect from their statements, accurate information. *Justin* (11. 6. 13,) speaks of 120 Macedonian horsemen, slain in the Battle of the *Granicus*, and of whom equestrian statues were made by *LYSIPPUS*; but this number must be attributed to the carelessness of the epitomists of *Justin*, or to the negligence of a transcriber.

Arrian says, (*Exped. Alex.* 1. 16. 7.) Μακεδόνων δὲ τῶν μὲν ἑταίρων ἀμφὶ τοὺς εἰκόναι καὶ πέντε ἐν τῇ πρώτῃ προσβολῇ ἀπέθανον, καὶ τούτων χαλκαὶ εἰκόνας ἐν Δίῳ ἐστάσιν, Ἀλεξάνδρον κελύσαντος Λύσιππον ποιῆσαι, ὅσπερ καὶ Ἀλέξανδρον μόνος προκρίθεις ἐποίει. *Plutarch* also writes, (*Vit. Alex.* 16.) Τῶν δὲ περὶ τὸν Ἀλέξανδρον

donia subacta transulit Romam. Fecit et quadrigas multorum generum. Statuarie arti plurimum traditur contulisse, capillum exprimendo, capita minora faciendo, quam antiqui, corpora graciliora siccioraque, per que proceritas signorum major videretur. Non habet Latinum nomen symmetria, quam diligentissime custodivit, nova intactaque ratione quadratas veterum staturas permutando: vulgoque dicebat, 'ab illis factos quales essent homines, a se, quales videntur esse.' Proprie hujus videntur esse argutie operum, custoditæ in minimis quoque rebus."

We must now advance to a more accurate examination of the period, in which LYSIPPUS flourished. There can be no question that he was a contemporary of Alexander; and the date, to which his life was protracted, can be learned with tolerable certainty, from the fact, that he made a group of *equestrian statues*, representing those friends of Alexander, who were killed at the Granicus, in Olymp. 111. 3, B. C. 334. This circumstance authorises us to conclude, that he lived to Olymp. 114.; and the reason why Pliny selects this particular Olymp. in stating the age of LYSIPPUS, is probably this, that it was that, in which Alexander died. That the life of this artist extended far beyond this Olympiad, is scarcely probable; for Paus. (6, 1, 2.) mentions a statue of *Troilus* made by him in Olymp. 102. 'Ὀλυμπιάδι δὲ ἐκράτει Τρώϊλος δευτέρα πρὸς ταῖς ἐκατόν.—τούτων μὲν δὴ τὸν ἀνδριάντα ἐποίησε Λύσιππος. If then we assume, that LYSIPPUS was 20 years of age, when he made this statue, and add the 50 years intervening between Olymp. 102 and Olymp. 114. 2, we must consider him to have attained the age of 70, at the latter period. This involves no improbability; nor can I perceive why Thiersch, who first accurately explained the data just mentioned, should suppose any difficulty in the result.

In regard to the productions of LYSIPPUS, all ancient writers must concur in the general statement, that he was one of the best of the Grecian statuary. Some of the characteristic excellencies of his works are mentioned by Pliny in the passage already adduced; and other authors speak of the exact correspondence of his works to nature, (*Quint.* 12, 10.) a correspondence which has led *Propertius*, (3, 7, 9. *Burm.*) to designate his statues, *breathing*, or *living*, statues, (*animosas*.)

From among the very numerous works of this artist, a few only have been separately noticed by ancient authors, and fewer

'Ἀριστόβουλός φησι τέσσαρας καὶ τριάκοντα νεκροὺς γενέσθαι τοὺς πάντας, ὧν ἐννέα πεζοὺς εἶναι· τούτων μὲν οὐν ἐκέλευσεν εἰκόνας ἀνασταθῆναι χαλκᾶς, ἃς Λύσιππος εἰργάσατο. Between these two passages, there may, at the first, seem to be an opposition; but as *Facius* has rightly observed, they do in reality accord; for *Arrian* mentions only the statues of the 25 horsemen who fell, and if we subtract from the 34 individuals, whom *Pliny*

still have been accurately described by them. In enumerating those, of which we have an account, I will first mention the statues of gods, and other characters celebrated in mythology, and then I will advert to the statues of men. The following list must, however, be understood as only supplementary to that given by Pliny, in the passage already cited.

1. A colossal statue of *Jupiter*, placed at Tarentum, and forming the best and most magnificent statue of this deity made by LYSIPPUS, *Pliny* (34. 7. 18.) though without an explicit mention of the deity, whom it represented, "Talis colossus et Tarenti factus a LYSIPPO XL. cubitorum. Mirum in eo, quod manu, ut ferunt, mobilis,¹⁰ (ea ratio libramenti est,) nullis convellatur procellis. Id quidem providisse et artifex dicitur, modico intervallo, unde maxime flatum opus erat frangi, opposita columna. Itaque propter magnitudinem difficultatemque movendi, non attigit eum *Fabius Verrucosus*, cum *Herculem*, qui est in Capitolio, inde transferret." That the colossal statue mentioned by Pliny, was one of *Jupiter*, is evident from *Lucil. ap. Non. v. 'Cubitus*,

"— Lysippi Jupiter ista Transivit quadraginta cubita altu' Tarento."

2. A large brazen statue of *Jupiter*, kept in the Forum of Sicily, (*Paus.* 2. 9. 6.)

3. A brazen statue of *Jupiter Nemeus*, in an erect posture, fixed at Argos, (2. 20. 3.)

4. A brazen statue of *Jupiter* associated with the *Muses*, which was placed at Megara, (1. 43. 6.)

5. A brazen statue of *Neptune*, placed at Corinth, (*Lucian, Jupit. Trag.* 9. T. 2. p. 652. *West.*)

6. A statue of *Bacchus*, kept in the grove of Mount Helico, *Paus.* 9. 30. 1, but the passage has evidently suffered from transcription. The common reading is, Καὶ Ἀπόλλων χαλκοῦς ἐστὶν ἐν Ἐλικῶνι καὶ Ἑρμῆς μαχόμενοι περὶ τῆς λύρας, καὶ Διόνυσος ὁ μὲν Λυσίππου. τὸ δὲ ἄγαλμα ἀνέθηκε Σύλλας τοῦ Διονύσου τὸ ὄρδον, ἔργον τῶν Μύρωνος, κ. τ. λ. Now if *Paus.* really wrote the words, ὁ μὲν Λυσίππου, just as they now stand, the following clause would undoubtedly have been inserted, τὸν δὲ Μύρωνος Διόνυσον, for two statues of *Bacchus* are here distinguished, the one made by LYSIPPUS, the other by MYRO. This consideration has led me to conjecture, that the passage should be altered to the subjoined form:—Καὶ Ἀπόλλων—περὶ τῆς λύρας καὶ Διόνυσος· οἱ μὲν Λυσίππου, τὸ δὲ ἄγαλμα, κ. τ. λ. According

states to have fallen, nine whom he expressly mentions as footmen, we have remaining 25 horsemen, who were honored with equestrian statues. That the statues in question were *equestrian*, is sufficiently evident from *Vell. Paterc.* 1. 11.

¹⁰ The reading of Dufresne. I. is, "mobilis ea ratione libramenti est, ut nullis," &c., and this form of the sentence has been introduced by a later hand into Reg. I.; but the original lection of this MS. I consider preferable, though the other reading would be very appropriate.

to this reading, which deviates only in a slight degree, from that usually given, the passage becomes consistent, and we must understand it as implying, that the statues of *Apollo* and *Mercury*, as well as one of *Bacchus*, were the productions of *Lysippus*, and as distinguishing these statues from that of *Bacchus* made by *Myro*. A statue of *Bacchus* made by *Lysippus*, is mentioned in connection with one of *Hercules*, in *Lucian Jup. Trag.* 12. T. 2. p. 655. Wetst.; but it would argue great rashness of judgment, to assume, that *Lucian* adverts to that statue, which was fixed on Mount *Helico*. The circumstance, that *Paus.* distinguishes the *Bacchus* of *Myro* by the epithet ὀρθός, "erect," has led *Meyer* (*Hist. Art. Gr.* 2, 218,) to conjecture, that the *Bacchus* of *Lysippus* was in a sitting posture; but the conclusion is without authority, for in 2. 20. 3, *Paus.* applies to the statue of *Jupiter Nemeus*, (see above,) this very epithet, and we cannot in this passage, consider that he meant to distinguish this statue in question, from one of *Jupiter*, represented as sitting. If we wish to press the word ὀρθός, as an epithet of distinction, it is reasonable to suppose, that it was applied to the statue of *Bacchus*, with an allusion to those of *Apollo* and *Mercury*, who as being engaged in a contest, would be represented in a posture more suited to eagerness and vehement effort.

7. A brazen statue of *Cupid*, placed at *Thespiae*, (*Paus.* 9. 27. 3. See also *Amalth.* 3, 299.)

8. A colossal statue of *Hercules*, placed originally at *Tarentum*, and afterwards removed to *Rome*, and dedicated in the *Capitol*, by *Fabius Maximus Cunctator*, or *Verrucosus*. See *Pliny* 24. 7. 18, before cited. This production is noticed likewise by *Strabo*, VI. p. 278=426. in the following manner:—Μετὰ δὲ τῆς ἀγορᾶς

"Ἡρακλῆς, ποῦ σοι πτόρθος μέγας, ἢ τε Νέμειος

Χλαῖνα, καὶ ἡ τόξων ἔμπλεος ἰοδόκη;

Ποῦ σοβαρὸν βρίμμημα; τί σ' ἔπασεν ὧδε κατηρή

Λύσιππος, χαλκῷ δ' ἐγκατέμιξ' ὀδύνην;

"Ἀχθῇ γυνυωδεῖς ὕπλων σέο; τίς δέ σ' ἔπερσεν;

Ὁ πτερόεις (ὄντως εἰς βαρὺς ἀθλος) Ἔρως.

10. A brazen statue of *Hercules*, kept in the forum at *Sicyo*, (*Paus.* 2. 9. 7.)

11. A brazen statue of *Hercules* taking a repast, in a sitting posture, which was kept at the house of one *Vindex*. This production is described in *Stat. Silv.* 4. 6. 32, and *Mart. Epigr.* 9. 43. 44. See also *Meyer* (*Hist. Art. Gr.* 2, 114,) and *Heyne*, (*Prisc. Art. Opp. ex Epigr. Illustr.* 87,) the latter of whom considers, that the mutilated statue of *Hercules* now in the *Vatican*, forms the remains of one made in imitation of the *Hercules Epitrapezius* of *Lysippus*.

12. Statues of *Hercules* as engaged in his several labors, kept first at *Alyzia* in *Acarnania*, afterwards at *Rome*. *Strabo* X. p. 459=705. Καθ' ἣν ἐστὶ (πόλιν) λιμὴν Ἡρακλέους καὶ τέμενος· ἐξ οὗ τοὺς Ἡρακλέους ἀθλους ἔργα Λυσίππου μετήνεγκεν

καὶ τοῦ στόματος (τοῦ Τάραντος) ἡ Ἀκρόπολις, μικρὰ λείψανα ἔχουσα τοῦ παλαιοῦ κόσμου τῶν ἀναθημάτων· τὰ γὰρ πολλὰ τὰ μὲν κατέφθειραν *Καρχηδόνιοι*, λαβόντες τὴν πόλιν· τὰ δὲ ἐλαφραγώγησαν Ῥωμαῖοι, κρατήσαντες βιαίως. ὦν ἐστὶ καὶ ὁ Ἡρακλῆς ἐν τῷ *Καπετωλίῳ* χαλκοῦς ὁ κολοσσικὸς, Λυσίππου ἔργον, ἀνάθημα *Μαζίμου Φαβίου* τοῦ ἐλόντος μὲν πόλιν. *Plutarch* (*Fab. Max.* 22,) says, Τὸν κόλοσσον τοῦ Ἡρακλέους μετακομίσας (Φάβιος) ἐκ Τάραντος ἔστησεν ἐν *Καπετωλίῳ*. *Harduin*, in his Notes on *Pliny*, has greatly erred in applying to this production the remark of *Livy* 9, 44.; for the statue adverted to by *Livy*, was fixed in the *Capitol* A. U. C. 449, while that mentioned by *Pliny*, *Strabo*, and *Plutarch*, was not removed to *Rome* until A. U. C. 545, B. C. 209. Another opinion of *Harduin* is equally erroneous,—that this was the statue referred to in an *Epigram* of *Geminus*, in *Anthol. Græc.*, to be afterwards adduced; for the production mentioned by *Geminus*, exhibited *Hercules* under the fascinating influence of the charms of *Omphale*. Respecting the latest disposal of the colossal statue of *Hercules* now under notice, *Heyne* properly remarks, (*Prisc. Art. Opp. Constantinopol. Exstant.* p. 11,) "In the consulate of *Julian*, probably in the time of *Constantine*, about A. D. 322, it was removed with ten other statues from *Rome* to *Constantinople*, and there placed first in the royal Palace, afterwards in the Race-ground. (*Anonym.* nr. 79, *Suidas* v. Βασιλική.) *Nicetas Choniates* very erroneously styles it the work of *LYSIMACHUS*." It was destroyed by the *Latins*.

9. A brazen statue of *Hercules*, noticed in the subjoined *Epigram* of *Geminus*, in *Anthol. Græc.* 4. 8. 103. (*Append. Anth. Palat.* T. 2. p. 655. coll. nr. 104.)

εἰς Ῥώμην τῶν ἡγεμόνων τις παρὰ τόπον κειμένης διὰ τῆς ἐρημίας. In connection with these statues, we may incidentally mention that noticed by *Lucian*, in the passage before referred to. As *Lucian* has neither stated the place, where the statue stood, nor intimated any of its distinguishing excellencies, we should be scarcely justified in considering it a production distinct from those already named; and it is highly probable, that *Lucian* did not design to advert to any particular statue of *Hercules* by *Lysippus*, but to speak, in a general manner, of the artist having represented this celebrated hero.

13. A figure of the supposed goddess *Opportunity*, (*Occasio*.) Respecting this production I must refer the reader to the excellent Dissertation of *Welcher*, (*Callistr.*

Stat. 698. Jac.)—a dissertation far superior to any observations, which I may be able to produce.

14. Statues of the *Seven Wise Men of Greece*, and of *Æsop*. Thus *Agathias*, in *Anthol. Gr.* 4. 33. 331. (*Append. Anth. Palat.* 2, 725.)

Εὖγε ποιῶν Λύσιππε γέρων Σικρώνει
πλάστα,

Δείκελον Αἰώπου στήσας τὸν Σαμίον
"Ἐπτα σοφῶν ἐμπροσθεν.—

15. A brazen statue of *Socrates*, made after his death, at the express command of the Athenians. This statement rests on *Diog. L.* 2. 43.

16. A brazen statue of *Praxilla*, (*Tatian adv. Gr.* 52. p. 113. Worth.)

17.—22. Brazen statues of the following victors at the Olympic Games;—*Callicrates*, (*Paus.* 6. 17. 2,) *Chilo*, (6. 4. 4,) *Polydamas* of *Scotussa*, (6. 5. 1,) *Pythias*, (6. 14. 12,) *Troilus*, (6. 1. see above,) *Xenargis*, (6. 2. 1.) The third of the victors here named, conquered in Olymp. 93, so that his statue must have been made by *LYSIPPUS*, at a long period after his death. The passages of ancient authors, which relate to this subject, have been copiously collected by *Hemsterhuis Anecd.* 1. p. 61.

23. A brazen figure of a *Lion fallen to the ground*, *Strabo* XIII. p. 590. Ἐντεῦθεν (ἐκ Λαμιάκου,) μετήνεγκεν Ἀγρίππας τὸν πεπτοκότα λέοντα, Λυσίππου ἔργον.

24. A brazen Horse, greatly praised in *Anth. Palat.* 9. 777. To this production, *Junius* (*Catal. Artif.* 115.) has improperly referred *Stat. Silv.* 1. 1. 84,—a passage in which the poet speaks not of a horse, but of a figure of *Alexander* on horseback, changed into one of *Cæsar*.

Athenæus relates, (*XI.* p. 784=4, 224. Schw.) that a new species of earthen vessels was invented by *LYSIPPUS*, but I can scarcely repose confidence in his statements: Λύσιππον τὸν ἀνδριαντοποιὸν φασὶ Κασάνδρῳ χαρίζομενον, ὅτε συνήκισε τὴν Κασάνδρειαν, φιλοδοξοῦντι καὶ βουλομένῳ ἰδίῳ τινα εὐρεῖσθαι κέραμον διὰ τὸ πολὺν ἐξάγεσθαι τὸν Μενδαῖον οἶνον ἐκ τῆς πόλεως, φιλοτιμηθῆναι, καὶ πολλὰ καὶ παντοδαπὰ γένη παραδόμενον κεραμείων ἐξ ἐκάστου ἀποπλάσσειν ἰδίῳ ποιῆσαι πλάσμα.

In addition to the genuine productions of this artist above enumerated, I will mention four other works, which have been unjustly ascribed to him. The first is a statue of the *Samian Juno*, said to have been made by *LYSIPPUS* and *BUPALUS* of *Chios*, (*Cedrenus* p. 254. ed. Venet.)—a statement, the simple mention of which is its sufficient refutation. The second is a statue of *King Seleucus*, in respect to which *Dati* (*Vite de' Pittori* p. 117.) says, that *Angelus Ciri* in his "*Miscellanea*," p. 46, affirms, that he saw at *Rome*, on a base of marble, the following Inscr.

Σελευκος Βασιλευς. Λυσίππος Εποιει.

But this very Inscr. when compared with

¹ The common reading is "Laippum." See, however, the article *Daippus*.

the dates, which we have above ascertained, respecting the age of *LYSIPPUS*, seems to overthrow the opinion, that this was really the work of the artist before us. *Seleucus* was first styled *king*, in Olymp. 117. 1, B. C. 312.; and there is too great an interval between B. C. 372, when *LYSIPPUS*, a young man, made the statue of *Troilus*, and the date in question, to allow us to consider, that a statue of *Seleucus* could have been made by the artist at so late a period. Even if it should be admitted, that *LYSIPPUS* really made this statue, we must contend, that it was made before *Seleucus* attained royal power, and that the Inscr. was afterwards added. The third production adverted to, is the *Hercules Pittianus*, bearing the Inscr. ΛΥΣΙΠΠΟΥ ΕΡΓΟΝ. *Meyer*, however, (*Hist. Art. Gr.* 1, 128,) and many other critics rightly contend, that this statue was made long after the time of *LYSIPPUS*, but in imitation of one of the statues of *Heroes*, made by this artist. In the fourth and last place, we have on the base of a marble statue, the spurious Inscr. ΜΥΡΡΙ. ΛΙΝΙ. ΛΥΣΙΠΠΙ, respecting which, see *Winckelm. Opp.* T. 6. P. 1. p. 100, and the authors, to whom he refers, in P. 2. p. 197, nr. 594. 595.

Respecting the last days of *LYSIPPUS*, who, throughout the life of *Alexander* the Great, had been favored with the patronage of this monarch, we have only the following statement of *Petronius Sat.* 88. "Lysippum statuæ unius lineamenti in hærentem inopia extinxit." This artist had a brother of the name of *LYSISTRATUS*, who will be afterwards noticed; and he had likewise, several pupils. Thus *Pliny* says, "Filios et discipulos reliquit laudatos artifices Daippum,¹ et Bedam, sed ante omnes Euthycratem, quamquam is constantiam patris potius æmulatus quam elegantiam austero maluit genere quam jucundo placere.—Hujus porro discipulus fuit Tisicrates et ipse Sicyonius, sed Lysippi sectæ proprior." Of *Chares* of *Lindus*, and *Eutychides* of *Sicyo*, we have already spoken; of *Phœnix* we shall speak.

LYSIPPUS II., painter, country uncertain. He was acquainted with the art of enamelling; for on one of his pictures kept at *Ægina*, there is inscribed the verb ἐνέκαει, (*Pliny* 35. 11. 39.) I have employed the term ἐνέκαειν, instead of ἐνέκαυσεν, which has hitherto been given in nearly all Edd., on the authority of *Reg. I.*, which exhibits "enacæn," and considering it to be partly confirmed by *Reg. II.* *Dufresn. I.* and *Colbert.* which have "eneten." The circumstance, that ἐνέκαειν, which forms the *Attic* imperfect, was inscribed on this painting, may suggest the idea, that *LYSIPPUS* was a native of *Athens*; but the reason for employing the imperfect, and not the aorist, (which nevertheless is erroneously given in our common Edd.,) is explained by *Pliny Pref. ad Tit.* The remarks of *Harduin* on this passage, and on that before mentioned, involve several important errors, which have been pointed out by *Durandus*, (*Histoire de la Peinture Ancienne* p. 185.)

In respect to the age of **LYSIPPUS II.**, we can only assert with certainty, that he flourished before Aristides the painter.

LYSISTRATUS, statuary of Sicyo, flourished in Olymp. 114, brother of the celebrated **LYSIPPUS**, according to *Pliny* 34. 8. 19.; for though in this passage, some MSS. and many Edd. have, "Item Lysistratus, et frater ejus Stenis," the conjunction "*et*" is omitted in Reg. I., the MS. of the highest authority, and in Reg. II. III. Dufresn. II., though all these are variously corrupted in respect to the name of the artist. This point is likewise expressly asserted in *Pliny* 35. 12. 44. "Hominis autem imaginem gypso e facie ipsa primus omnium expressit, ceraque in eam formam gypsi infusa emendare instituit Lysistratus Sicyonius frater Lysippi, de quo diximus. Hic et similitudinem reddere instituit:

ante eum quam pulcherrimas facere studebant. Idem et de signis effigiem exprimere invenit." *Tatian* (*adv. Gr.* 54. p. 117. Worth.) mentions a statue of Melanippe, a very intelligent female, made by **LYSISTRATUS**.

LYSO, statuary, made a statue designed to represent the *Athenian People*, (*Ἀθηναῖον*), which was placed in the Senate-house of the 500, (*Paus.* 1. 3. 4.;) mentioned by *Pliny* 34. 8. 19, as one of those artists, who made figures of *Combatants at the Public Games, Armed Men, Huntsmen, and Men engaged in Sacrificing*. This last circumstance has led *Thiersch* to conjecture, (*Epoch. Art. Gr. II. Adnot.* p. 33.) that he lived in a later period.

LYSUS, Macedonian statuary, made a statue of *Crianius*, an Elean, a victor at the Sacred Games, (*Paus.* 6. 17. 1.)

MEL

MACHATAS, sculptor, mentioned in an Inscr. given by *Muratorius* *Diar. Ital.* 425.; made a figure of *Hercules*.

MALAS, sculptor of Chios, lived previously to **DIPGENUS** and **SCYLLIS**. *Pliny* 36. 5. 4. From this passage we learn also, that he was the grandfather of **ANTHERMUS**, or rather **ARCHENEUS**; and as we have shewn, that this last artist flourished about Olymp. 50, it becomes evident that **MALAS** practised the art of sculpture, about Olymp. 35.

MALLIUS, Roman painter, age uncertain, *Macrobius Sat.* 2. 2. "Apud L. Mallium, qui optimus pictor Romæ habebatur, Servilius Geminus forte cœnabat; cumque filios ejus deformes vidisset, 'Non similiter,' inquit, 'Malli, fingis et pingis.' Et Mallius, 'In tenebris enim fingo,' inquit, 'luce pingo.'"

MECHOPANES, painter, country uncertain, *Pliny* 35. 11. 40.: "Sunt quibus et Mechopanes, Pausiæ discipulus, placeat diligentia, quam intelligent soli artifices, alias durus in coloribus et sile multus." The circumstance, that he was a pupil of **PAUSIAS**, shews that he flourished about Olymp. 120.

MEDO, Lacedæmonian statuary or sculptor, brother of **DORYCLIDAS**, and pupil of **DIPGENUS** and **SCYLLIS**, made a statue of *Minerva*, armed with a helmet, shield, and sword, (*Paus.* 5. 17. 1.) flourished about Olymp. 58.

MEGACLES, see *Antiphilus* II.

MELAMPUS, architect, not particularly eminent, wrote a treatise on the *Rules of Symmetry*, (*Vitr.* VII. *Prof.* s. 14.)

MELANTHIUS, painter, country uncertain, by some styled **MELANTHUS**; contemporary of **APELLES**, who flourished in Olymp. 112, and received, in connection with him, the instructions of **PAMPHILUS**, in the art of painting. (*Pliny* 35. 10. 36.)—*Quintilian* (12. 10.) particularly mentions his skill in the designs of his pictures, (*rationem*), and

MEN

Pliny observes, that he was one of those painters who, with only four colors, produced pictures worthy of immortality. Even **APELLES** conceded to him the palm of superiority in the arrangement of his figures (*Pliny* 35. 10. 36.) Only one of his productions is mentioned by *Plutarch Arat.* 13, and that was a figure of *Aristratus the Sicyonian Tyrant, standing on a Chariot in Company with the Goddess Victory*. *Polemo* asserts that he was assisted in this production by other artists, and even by **APELLES**. That his pictures were held in high estimation, is evident from the circumstance, that *Aratus*, no mean judge of works of art, collected from every quarter his productions, and those of **PAMPHILUS**, and made a present of them to *Ptolemy III.*, king of *Ægypt*. (*Plut. Arat.* 12. See also *Beck, Anleitung zur Kenntniss der Geschichte* 3, 94.) He left a treatise on *Painting*, a fragment of which has been preserved by *Diog. L.* 4. 18, and of which *Pliny* availed himself in writing the 30th book of his *Nat. Hist.*

MEMNO, architect, built a magnificent palace at *Ecbatana*, for *Cyrus* king of *Persia*, (*Hygin. Fab.* 222.)

MENÆCHMUS I., statuary of *Naupactus*, who in connection with **SOIDAS**, made a statue of *Diana Laphria*, in the habit of a *Huntress*, worshipped at *Patre*. Both these artists lived soon after **CANACHUS** of Sicyo, and **CALLO** of *Ægina*, (*Paus.* 7. 8. 16.) so that we may consider them to have flourished a little subsequently to Olymp. 70.

II. Sicyonian statuary, author of a celebrated production, which *Pliny* (34. 8. 19.) describes in the words, "vitulus genu pressus, et replicata cervice." He is mentioned by *Pliny*, likewise, in the list of authors given in *L.* 34. as having written a treatise on his *Art*; and one statement of *Pliny*, that among other works, he composed a *History of Alexander the Great*, enables us to conclude with certainty, that

he lived about Olymp. 114. See *Thiersch, Epoch. II. Adnot. 61.*

MENEKRATES, sculptor, age and country not accurately determined. The most probable conjecture as to the latter is that he was born at Rhodes. He was the tutor of APOLLONIUS and TAURISCUS, who made the figures of *Zethus, Amphio, Dirce*, and a *Bull*, and who contended respecting their parents, maintaining that MENEKRATES appeared to be their father, though Artemidorus was their natural progenitor. (*Pliny* 36. 5. 4.)

MENELAUS, sculptor, who made the Ludovisian statues, now supposed to represent *Orestes* and *Electra*. In the Inscr. on these works, he designates himself a pupil of STEPHANUS,—an artist whom *Winckelm.* (*Opp.* 6, 1, 242.) considers to have been the same as the STEPHANUS mentioned by *Pliny*.

MENESTHES, architect, erected a temple to Apollo, counterfeiting a double row of pillars, *Vitr.* 3. 2. 6. Schn.

MENESTHEUS, maker of a statue, a fragment of which is mentioned by *Gruter* p. 1021. 2, as having the Inscr. ΜΕΝΕ-
CΘΕΥC ΜΕΝΕCΘΕΩC ΑΦΡΟΔΙCΙΕΥC ΕΠΟΙΕΙ.

MENESTRATUS I., painter, ridiculed in the following *Epigram*, *Anthol. Gr. Palat.* XI. 213.

Γράψας Δευκαλιῶνα, Μενέστρατε, καὶ
Φαέδοντα,
Ζητεῖς τίς τούτων ἄξιός ἐστι τίνας;
Τοῖς ἰδίοις αὐτοὺς τιμήσομεν· ἄξιος ὄντως
Ἔστι πῦρός Φαέδων, Δευκαλίων δ'
ῥέτατος.

II. Sculptor, country uncertain, but who appears to have lived about the time of Alexander the Great. This is probable from *Pliny* 36. 5. 4. "Ejus *Hercules* et *Hecate* Ephesi in templo Dianæ post ædem magna admiratione sunt." In relation to this passage, I may add, that the words "post ædem," which are designed to intimate, like the Greek ὀπισθοδόμος, "the back part of the temple," appear not to have been understood by some transcribers, and were, on this account omitted by them. He made, as it appears, a statue of the poetess *Learchis*, (*Tatian adv. Græc.* p. 113.)

MENIPPUS, statuary, and two painters of this name, are adverted to by *Diog. L.* 6, 101.; country and age uncertain.

MENO, see *Phidias*.

MENODORUS, Athenian statuary and sculptor, flourished at the commencement of the second age after the birth of Christ; made for the inhabitants of Thespiæ, a statue of *Cupid*, designed to resemble the very celebrated statue executed by PRAXITELES, and removed to Rome by Caligula, (*Paus.* 9. 27. 3.) This circumstance renders it evident, that the statue made by PRAXITELES, was not, at that very time, at Thespiæ, (see *Amalth.* 3, 300.) It is questionable, whether *Pliny* (34. 8. 19.)

refers to this artist, when he speaks of MENODORUS, as one of those, who made statues of *Armed Men, Combatants at the Public Games, Huntsmen, and Men engaged in Sacrificing*. To my mind it appears more consistent to recognise two distinct artists of the name before us.

MENODOTUS, see *Diodotus II.*

MENOGENES, statuary, made a handsome figure of a *Chariot drawn by four Horses abreast*, (*Pliny* 34. 8. 19.)

MENOPHANTUS, sculptor, made a statue of *Venus*, on the base of which he carved the following Inscr.—ΑΠΟ ΤΗC ΕΝ ΤΡΩΑΔΙ ΜΗΝΟΦΑΝΤΟC ΕΠΟΙΕΙ, (*Mus. Capitol.* 4, tab. 78. p. 392, *Winckelm. Opp.* 4, 113, 130, *Intpp.* 329.)

MENTOR, very eminent engraver on silver, country uncertain, evidently flourished before the burning of the temple of Diana at Ephesus, in Olymp. 106. 1, B. C. 356, because several of his productions were consumed in this conflagration. *Pliny* says (33. 12. 55,) "Mirum aurum² cælando inclariusse neminem, argento multos. Maxime tamen laudatus est Mentor, de quo supra diximus. Quatuor paria ab eo omnino facta sunt: ac jam nullum exstare dicitur, Ephesiæ Dianæ templi aut Capitolini incendiis.³ Varro et æreum signum ejus habuisse scriptis." This passage throws light on another of the same author, to which he himself alludes:—"Mentori Capitolinus et Diana Ephesia, quibus fuere consecrata artis ejus vasa." (7. 38. 39.) There is however, a difficulty connected with the passage first cited, which does not appear to have been perceived by expositors. The term "*omnino*," in the clause, "Quatuor paria ab eo omnino facta sunt," seems to imply, that the productions in question, all of which perished, were the *only* works executed by this artist; but we find several passages of ancient writers, in which vases, &c., engraved by MENTOR, are mentioned as extant. Thus then, we must conclude, either that the term "*omnino*," should be understood in the sense of "*præcipue*," "*præcæteris*," "*chiefly*," "*pre-eminently*," or that the individuals claiming to possess engravings of MENTOR, were themselves mis-informed, or endeavoured to deceive others. Some of the passages alluded to, I will now adduce. *Pliny* himself says, (33. 11. 53.) "L. Crassus orator duos scyphos Mentoris artificis manu cælatos sestertiis C. habuit. Confessus tamen est nunquam se his uti propter verecundiam ausum." *Cicero*, (*Verr.* 4, 18, 38.) speaks of Verres violently taking away from a certain Diodorus, who lived at Lilybæum, "duo pocula, quæ Thericlea⁴ nominabantur, Mentoris manu summo artificio facta." *Martial*, (*Epigr.* 3. 41.) thus describes a cup engraved by MENTOR, which he himself had seen,

"Inserta phialæ, Mentoris manu ducta,
Lacerta vivit, et timetur argentum."

² This is the reading of Reg. I. II. Colbert.; common lection, "in auro."

³ This reading has the support of Tolet. Voss. Reg. I. II.

⁴ See *Ernest. Clav. Cic. v.* "Thericlea."

Other passages, in which this artist and his productions are referred to, are the following.—*Varronis Fragm. Agath.* 261. Bip., *Propert.* 1. 14. 2, *Juven.* 8. 104, *Mart. Epigr.* 4. 39, 8. 50, 9. 59, 14. 91. None of these, however, reflects light on the peculiar excellencies of the engraved vases in question; but *Propertius*, (3. 7. 12. Burm.) makes the following remark on the productions of Mentor,

“Argumenta magis sunt Mentoris addita formæ:

At Myos exiguum flectit acanthus iter.”

From the name of this artist a peculiar species of cup is termed *μυνοσυργής* in *Lucian Lexiph.* 332. Wetst., on which passage the Scholiast remarks, ‘Ἀπὸ Μέντορος τινος ὕδατος, τοῦτω καταχρησαμένου τῷ εἶδει τῶν ποτηρίων· ἃ ἦσαν καὶ τῷ πυθμένι μεγάλῳ, ἔχοντα τὴν λαβὴν, ἀφ’ οὗ καὶ εὐλαβῇ αὐτὰ κέκληκε.

METAGENES I., son of CHERSIPHRO, noticed under the name of his father.

II. Architect, born at Athens, and belonging to the δῆμος, or borough, termed *Xypeta*; assisted in the erection of the temple of initiation, (τελεστήριον,) at Eleusis, which was begun by CORÆBUS. Both these artists lived in the age of Pericles. (*Plut. Pericl.* 13.)—*Strabo* assigns the temple in question to ICTINUS.

METICHUS, architect, age uncertain, but from whom one of the Athenian market-places derived its name. (*J. Pollux* 8, 10, 121.)

METRODORUS, celebrated painter, probably born at Athens. *Pliny* gives the following narrative respecting him:—“Metrodorus erat pictor, idemque philosophus, magnæ in utraque scientia auctoritatis. Itaque cum L. Paulus devicto Perseo, petisset ab Atheniensibus, ut sibi quam probatissimum philosophum mitterent ad erudiendos liberos, itemque pictorem ad triumphum excolendum, Athenienses Metrodorum elegerunt, professi eundem in utroque desiderio præstantissimum: quod ita Paulus quoque judicavit.” (35. 11. 40.) The victory of L. Paulus over Perseus, king of Macedonia, referred to in this passage, was obtained B. C. 168.

MICIADES, sculptor of Chios, son of MALAS, and father of ANTHERMUS, or rather, ARCHENEUS; must have flourished about Olymp. 42. See *Anthermus* and *Malus*.

MICCIO, painter, country uncertain; pupil of ZEUXIS, and consequently must have lived about Olymp. 102. (*Lucian Zeux.* 7. T. 1. p. 845. Wetst.)

MICO I., painter and statuary, son of one Phanochus, (*Schol. ad Aristoph. Lysistr.* 679.) and a contemporary of POLYGNOTUS, who flourished about Olymp. 80. This artist has been noticed at great length, by *Böttiger*, (*Archæol. Pict.* I. p. 254—260.) but one opinion, which *Böttiger* maintains, that he was the father of ONATAS, has been refuted by *Thiersch*, (*Epoch. Art. Gr.* II. Adnot. 59.) In ancient MSS. his name is sometimes written Μύκων, some-

times Μύκων, sometimes Νίκων, but Μίκων is to be universally preferred. *Varro*, (L. L. 8. p. 129. Bip.) mentions him among the more ancient painters, whose errors were avoided by APOLLES, PROTOGENES, and others; and *Pliny* states, (33. 13. 56, 35. 6. 25.) that in connection with POLYGNOTUS, he either invented some new colors, or employed them in his paintings on a better plan, than that previously adopted. Respecting his productions, ancient writers have left us the subjoined statements:—

1. He decorated a part of the Pæcile at Athens, with a picture representing the *Battle between Theseus and the Athenians on the one hand, and the Amazons on the other*. This performance he was engaged by the public to execute, for a stipulated sum. (*Pliny* 35. 9. 35, *Paus.* 1. 15. 2.) Respecting the painting in question, the *Schol. Aristoph.* l. c. observes, Ποικίλῃ στοὰ Ἀθήνησιν οὕτω λεγομένη διὰ τὴν ἐνοῦσαν γραφὴν, ἐνθα πεποίηκεν ὁ Μίκων τῶν Ἀμαζόνων τὴν μάχην. ἣν δὲ Φανόχου υἱός, Ἀθηναῖος.

2. He painted *Theseus*, a little after Olymp. 77. 4, when a temple was erected at Athens to this hero. He embellished one of the walls of this temple with a painting of the *Battle between the Amazons and the Athenians*; a second wall was adorned with a painting of the *Battle of the Centaurs and Lapithæ*; and there was a third picture, the subject of which *Paus.* (1. 17. 2.) was unable to discover. It appears from *Suidas*, that Mico was assisted in the decoration of this temple by POLYGNOTUS; but if we admit the excellent conjecture of *Reinesius*, designed to restore this corrupted passage of *Suidas* to purity, the conjecture must be abandoned. (See *Siebel. ad. h. l.* 1, 54.)

3. In connection with POLYGNOTUS, he adorned the temple of the Dioscori at Athens. The painting of Mico represented the *Colchian Expedition of Castor and Pollux*, under the guidance of Jaso, or rather their return from this expedition. (See *Paus.* 1. 18. 1, and the remarks of *Böttiger*, l. c. 259, founded on *Paus.* 8. 11. 2.) Great care was bestowed by the artist, on the figures of *Acastus and his horses*, in this painting.

4. He is mentioned as having assisted PANÆNUS, in his painting of the *Battle of Marathon*; placed in the Pæcile; and we are told, that he was accused and fined thirty ‘minæ,’ by the Athenians, because he represented the Persians as of larger stature than the Greeks. *Sopater* in *Διαίρεσιν Ζητημάτων*, p. 340. (*Ald. Rhett. Gr.*) Μετὰ Μαραθῶνα Μίκων ὁ ζωγράφος τοὺς βαρβάρους γράφας μείζους τῶν Ἑλλήνων κρίνεται. *Lycurg. ap. Harpoer. v. Μίκων*, Μίκωνα τὸν γράψαντα ἕως τὰς τριάκοντα μνᾶς ἐξημίωσαν. These passages shew that the words of *Thiersch* l. c. “Wherefore he was sentenced is not declared,” require alteration. Some have ascribed to Mico, the figure of a *Dog*

accompanying his Master to the Battle of Maratho, which is introduced in this painting; but others contend, that this figure was painted by POLYNOTUS.

The artist, whose history we are tracing, appears to have excelled chiefly, in the figures of Horses; and in every picture, some figure of this kind was introduced. *Simo*, however, who has been noticed in the article *Demetrius III.*, as eminently skilled in riding, censured some of the Horses of Mico. *J. Pollux* 2. 4. 12. Τοῦτο δυνειδὸς τῆς ἀμαθίας Μίκωνι προσήνεγκεν, ὅτι καὶ τὰς κάτω βλεφαρίδας προσέγραψεν ἵππου γράφῃ. This passage may be compared with *Ælian H. A.* 4. 50, in which it is mentioned, that some asserted that this remark was made in relation to APELLES, while others understood it as applying to Mico. In one of his paintings, this artist introduced one *Butes crushed with a Rock*, so that only a part of his face was visible; and this gave rise to the proverbial expressions, Βούτην Μίκων ἔγραψεν,—Θάπτον ἢ Βούτης, used in relation to things speedily accomplished. (*Zenob. Prov. Cent.* 1. 11. p. 87, *Append. e Vatic.* 1. 12. p. 260. Schott. See also *Böttiger l. c.* 251.)

In addition to the art of painting, Mico devoted attention to statuary. This is evident from *Paus.* 6. 6. 1. Καλλιὰ δὲ Ἀθηναῖω παγκρατίαςτῃ τὸν ἀνδριάντα ἀνὴρ Ἀθηναῖος Μίκων ἐποίησεν ὁ ζωγράφος. The victory of Callias the pancratiast, here referred to, was obtained in Olymp. 77. (*Paus.* 5. 9. 3.) a fact which accords with the date already given as to the age of the artist. *Böttiger* (*l. c.* 25.) accuses Pausanias of inaccuracy, and proposes to assign the statue of *Callias* to Mico III.; but there are many instances of artists, who excelled in both painting and statuary, (*Siebel.* 3, 24, *Pliny* 34. 8. 19. nr. 25.)

II. Painter distinguished from the former, by the epithet "*Minor*," "*the Younger*." (*Pliny* 35. 9. 35.) He was the father of TIMARETE, who also cultivated the art of painting; but his age and country are uncertain. *Böttiger* (*Archæol. Pict.* 1, 254,) strangely confounds him with Mico I.

III. Statuary of Syracuse, son of NICERATUS. At the request of the children of Hiero II., King of Syracuse, he made two statues of this monarch, which were placed at Olympia, the one representing him on horseback, and the other on foot. The death of Hiero took place in Olymp. 140. 4, B. C. 215.; and as the statues in question were soon after this event, we can decide with certainty on the age of Mico. To this artist we should doubtless refer the words of *Pliny* (34. 8. 19,) "*Micon athletic spectatur.*"

MIDIUS, engraver of a precious stone, preserved in the Royal Library at Paris, (*Clarac Descript. des Antiques du Musée Royal*, p. 420.)

MNASITHEUS, Sicyonian painter, attained considerable reputation, (*Pliny* 35. 11. 40.)

MNASITIMUS, painter, age and country uncertain; mentioned as the son and pupil

of ARISTONIDAS, and as having attained some eminence in his profession. (35. 11. 40.)

MNESARCHUS, engraver on precious stones, born in Etruria; father of Pythagoras the philosopher; hence he probably flourished about Olymp. 48. (*Apul. Florid.* II. p. 421. *Vulc., Diog. L.* 8, 1.) and the remarks of expositors on the last passage.

MNESICLES, very celebrated architect, born a slave in the house of Pericles. By the command of this distinguished statesman, he built the magnificent vestibule of the Athenian Citadel, the erection of which occupied five successive years, B. C. 437... 433. (*Plut. Pericl.* 13.) While engaged in this undertaking, he fell from an eminence; but was healed by Pericles, by the application of the herb *pellitory*, which, it was fabled, Minerva pointed out to Pericles in a dream, (*Plut.* l. c., *Pliny* 22. 17. 20.) A brazen statue of him was cast by STIPAX, and this statue was designated "Splanchnoptes." (*Pliny l. c.* & 34. 8. 19.)

MOSCHIO, Athenian sculptor, son of Adamas. In connection with his brothers, DIONYSODORUS and LADAMAS, he made a statue of Isis, placed in the island of Delos, and now kept at Venice. See the authors referred to by *Winckelm. Opp.* T. 6. P. 1. p. 56. nr. 224.

MUSONIUS, architect, (*Anthol. Gr. Palat.* 9. 677, T. 2. p. 238.)

MUSTIUS, architect, one of the friends of the younger Pliny, and employed by him in some undertakings, (*Pliny Epist.* 9, 39.)

MUSUS, statuary, age and country uncertain, made for the Corinthians a brazen statue of Jupiter, dedicated at Olympia, (*Paus.* 5. 24. 1.)

MURIUS, Roman architect, flourished in the first age before Christ; erected temples to Honor and Virtue, (*Vitruv.* VIII. *Pref.* s. 17.)

MYAGRUS, statuary of Phocis, age uncertain, mentioned by *Pliny* (34. 8. 19,) as one of those artists, who made figures of *Combatants at the Public Games, Armed Men, Huntsmen, and Men engaged in Sacrificing.* *Vitruvius* observes respecting him, (*III. Pref.* s. 2,) that he failed to obtain distinction, not through a want of ability or industry, but through the unpropitious influence of circumstances. In our common Edd. of *Pliny*, the term "*Myiagrus*" is found; but "*Myagrus*" has the sanction of Reg. I., and is the term adopted by *Vitruvius*.

MYCO, engraver of a precious stone, described by *Bracci*, tab. 83.

MYDO, painter, born at Soli in Cilicia, who attained considerable reputation. He was a pupil of PYROMACHUS, (*Pliny* 35. 11. 40,) and as this artist flourished in Olymp. 120, it is highly probable, that MYDO lived about Olymp. 128.—In the passage of *Pliny* referred to, *Brotier* has substituted "*Philomachi*" for "*Pyromachi*," on the authority of some MSS., and *Suidas v. Ἰππονία*, but the common reading has the support of Reg. I., the MS. whose evidence is, in most cases of

this kind, decisive. Reg. I. exhibits also "Milo" instead of "Mydo;" and it is a question, which of these terms should be preferred.

MYRMECIDES, sculptor of Miletus, (*Ælian V. H. 1. 17.*) or of Athens, (*Galenus ἐν Προσρητικῷ πρὸς τὰς Τέχνας* 9. T. 1. p. 20. Kühn,) who in connection with CALLICRATES II., attained eminence by his very minute productions. Some passages, which relate to these artists conjointly, are noticed in the article *Callicrates* II.; and in addition to them, we have *Cic. Acad.* 4. 38, *Varr. L. L. 1. 6. init.*, *Suidas s. v. et Τελοιοί*.—That he engraved several larger articles, is evident from *Athen.* 11. p. 782=T. 4. p. 215. Schw.

MYRO I., very distinguished statuary, and engraver on silver, lived in Olymp. 87.

⁵ Pausanias styles MYRO an *Athenian*: see 6. 2. 1. 6. 8. 3. 6. 13. 1. The reason of this is satisfactorily explained by *Thiersch, Epoch. Art. Gr. II. Adnot. 64.*

⁶ The several *Epigrams* relating to this production, have been collected by *Sonnag, (Unterhaltungen für Freunde der Alten Literatur* 1. p. 100.) The production itself and its history, are treated of by *Böttiger, (Andeutungen* p. 144.) and *Göthe (Über Kunst, und, Alterthum* II. p. 1.)

⁷ This figure of a 'Discobolus,' or person throwing a quoit, is thus adverted to by *Quintilian* 2. 13:—"Expediit sæpe mutare ex illo constituto traditico ordine aliqua, et interim decet, ut in statu et picturis videmus variari habitus, vultus, status. Nam recti quidem corporis vel minima gratia est. Nempe enim adversa sit facies, et demissa brachia, et juncti pedes, et a summis ad ima rigens opus: flexus ille, et ut sic dixerim, motus, dat actum quandam efficitis. Ideo nec ad unum modum formata manus, et in vultu mille species. Cursum habent quædam et impetum, sedent alia vel incumbunt; nuda hæc, illa velata sunt; quædam mista ex utroque. Quid tam distortum atque elaboratum, quam est ille *Discobolus* Myronis? Si quis tamen ut parum rectum improbat opus, nonne is ab intellectu artis abfuerit, in qua vel præcipue laudabilis est illa ipsa novitas ac difficultas?" The production in question is noticed also by *Lucian, Philops.* 18. T. 3. p. 45. Μῶν τὸν δισκεύοντα, ἣν δ' ἐγὼ, φῆς τὸν ἐπικεκυφότα κατὰ τὸ σχῆμα τῆς ἀφέσεως, ἀπισταρμένον εἰς τὸν δισκοφόρον, ἡρέμα ὀκλάζοντα τῷ ἑτέρῳ, εὐκότα ξυναναστησόμενον μετὰ τῆς βολῆς; οὐκ ἐκείνον, ἢ δ' ὅς, ἐπεὶ καὶ Μύρωνος ἔργων ἐν καὶ τοῦτο ἐστίν, ὁ δισκοβόλος δὲν λέγεις. Several imitations of this statue are enumerated by *Müller, Amalth.* 3, 343.

⁸ This statue of *Perseus* is adverted to also by *Paus.* 1. 23. 8. Ἐν τῇ Ἀθηναίων Ἀκροπόλει Σεασάμενος οἶδα καὶ Μύρωνος Περσεὰ τὸ ἐς Μείδουσαν ἔργον εἰργασμένον.

⁹ See *Böttiger Andeut.* 147.

¹⁰ I have separated the words "pentathlos," "pancratiastas," by a comma, though by editors in general no stop has been introduced between them. As the sentence now stands, the adj. "Delphicos" may be referred either to "pentathlos" only, or to both terms conjointly. What meaning can be assigned to "pentathli pancratiasta?" I really cannot perceive.

¹ Respecting that statue of *Hercules*, which stood in the eleventh division of the city of Rome, see *P. Victor. Descr. Urb. Rom.* Other figures of this hero were made by MYRO, as we learn from *Cic. Verr.* 4. 3, *Strabo* 14. p. 637.

² This sentence is found in most MSS., in the following very corrupt form:—"Fecit et cicadæ monumentum ex locustæ carminibus, sicut siserna significat." The true reading I have deduced from Reg. I., in which, however, the word "carminibus" is contracted into "carnibus,"—

Pliny has the following passage respecting him, (34. 8. 19.) "Myronem Eleutheris⁵ natum, et ipsum Ageladæ discipulum, bucula maxime nobilitavit, celebratis versibus laudata,⁶ quando alieno plerique ingenio magis quam suo commendantur. Fecit et *Canem*, et *Discobolon*,⁷ et *Perseæ*,⁸ et *Pristas*,⁹ et *Satyrum admirantem Tibias*, et *Minervam*, *Delphicos Pentathlos*, *Pancratiastas*,¹⁰ *Herculem*¹ etiam, qui est apud Circum Maximum in æde Pompeii Magni. Fecisse et *Cicadæ* monumentum ac *Locustæ* carminibus suis *Erinna* significat.² Fecit et *Apollinem*, quem a triumviro Antonio sublatum restituit *Ephesis* Divus Augustus, admonitus in quiete. Primus hic multiplicasse veritatem³ videtur, numerosior⁴ in arte, quam *Polycletus* in⁵ symmetria diligentior: et ipse tamen corporum

a circumstance which may partly account for the corruptions of other MSS.—The statement, which *Pliny* here advances, exposes him to the charge of inaccuracy and inattention, nor is it possible to institute any defence against this charge. This has been already shewn by *Harduin*, and by *Heyne, (Prisc. Art. Opp. ex Epigr. Illustr.* 118.) and it is unaccountable, that *Meyer, (Hist. Art. Gr.* 1, 73.) has not even adverted to their remarks. In *Anthol. Gr. Palat.* 7. 190, we have the following *Epigram* ascribed to *Anyta*:—

Ἀκρίδι τᾷ κατ' ἄρουραν ἀηδόνι καὶ
δρυοκοίτῃ
Τέττιγι ξυνὸν τύμβον ἔτευξε Μυρῷ,
Παρξίνου στάζαα κόρα δάκρυ' δισσοῖ
γὰρ αὐτᾶς
Παίγνι' ὁ δυσπειθὴς ὥχρετ' ἔχων Ἀΐδας.

No one, who attentively peruses this *Epigram*, can fail to perceive that it does not relate to MYRO the statuary, but to some virgin designated *Myro*, the influence of whose charms was frequently fatal. The meaning of *Erinna*, then, if she was the author of this poem, has been obviously mistaken or perverted by *Pliny*; nor did this historian perceive another inconsistency involved in his statement, that *Erinna*, who was a contemporary of *Sappho* and *Anacreon*, should compose verses in relation to a work of MYRO, who flourished in Olymp. 87. *Winckelmann*, indeed, (*Opp.* 6. P. 1. p. 65, 7. p. 148.) endeavours to prove from the remark of *Pliny*, that MYRO lived in the same age as *Anacreon* and *Erinna*; but the arguments, which he adduces, are inconclusive and futile. I will only add that it is highly improbable that MYRO, who whenever he condescended to trifles, did so in a manner worthy of his talents, should ever have descended so low as the statement of *Pliny* implies.

³ I have given "multiplicasse veritatem," on the authority of Reg. I. and *Colbert.*, instead of the common reading, "multiplicasse varietatem," a reading which has never been satisfactorily explained. The interpretation proposed by *Meyer, ad Winckelm.* *Opp.* 7, 151, is very inapposite: "The various objects, which MYRO accomplished in the most diversified and artist-like manner." The explanation of *Winckelm.* *Opp.* 7, 151, is equally unsatisfactory. How much preferable, then, the reading, "multiplicasse veritatem," to be understood of the varied development of nature in his productions,—a development far more extensive and various than any preceding artist had attempted? See *Böttiger Andeut.* 132.

⁴ Two explanations of the word "numerosior" have been proposed. Some, as *Winckelm.* *Opp.* T. 6. P. 1. p. 67, T. 7. p. 151, and *Thiersch, Epoch. II. Adnot.* 55, understand it of the excellent symmetry of the figures of MYRO; while others, as *Böttiger, Andeut.* 132, and *Meyer, ad Winckelm.* T. 6. P. 2. p. 119, explain it as referring to the larger number of his productions, and the variety displayed in them, thus making it illustrative and confirmatory of the preceding clause.

tenuis curiosus, animi sensum non expressisse, capillum quoque et pubem non emendatius fecisse, quam rudis antiquitas instituit." In another passage Pliny mentions, that in casting his statues, MYRO made use of Delian brass, (34. 2. 5.) But we must adduce passages from other authors, in which the peculiar excellencies of this artist are referred to; omitting all those, in which he is merely noticed in a general manner, as a sculptor of eminent ability. Cicero says, (*Brut.* 18, 70,) "Nondum Myronis opera satis ad veritatem adducta, jam tamen quæ non dubites pulchra dicere." Quintilian, (12. 10,) characterises his productions in the following terms:—"Molliora operibus Callonis, Hegesiae, et Calamidis." Ovid, (*A. Am.* 3. 219,) applies to him the epithet "*operosus*,"—an epithet satisfactorily explained by Böttiger, (*Andeut.* 134.; and *Auct. ad Her.* (4. 6,) mentions that he peculiarly excelled in the heads of his statues. In two contests, however, this artist, though justly distinguished, was conquered by PYTHAGORAS of Rhegium.

It is now requisite to notice those productions, which are not included by Pliny, in the passage above cited:—

1. Statues of Jupiter, Minerva, and Hercules, placed at first, in the island of Samos, and thus noticed by Strabo XIV. p. 637. (*Ἐν τῷ Ἡραίῳ*) τρία Μύρωνος ἔργα κολοσσικά ἰδρυμένα ἐπὶ μᾶς βάσεως· ἃ ἤρε μὲν Ἀντώνιος, ἀνέθηκε δὲ πάλιν ὁ Σεβαστὸς Καίσαρ εἰς τὴν αὐτὴν βάσιν τὰ δύο, τὴν Ἀθηναῖαν καὶ τὸν Ἡρακλέα· τὸν δὲ Δία εἰς τὸ Καπετώλιον μετέθηκε, κατασκευάσας αὐτῷ ναῖσκον.

2. Statue of Bacchus, dedicated by Sylla, in the grove of Mount Helico. *Paus.* 9. 30. 1. Τὸ δὲ ἀγαλμα ἀνέθηκε Σύλλας τοῦ Διονύσου τὸ ὄρσον, ἔργον τοῦ Μύρωνος, ξίας μάλιστα ἄξιον μετὰ γε τὸν Ἀθήνησιν Ἐρεχθεά· ἀνέθηκε δὲ οὐκ οἴκοθεν, Ὀρχομενίους δὲ ἀφελόμενος τοὺς Μινύας. To this statue of Bacchus, we should in all probability refer an Epigram, in *Anthol. Gr.* 4. 12. 257. (*Append. Anthol. Palat.* 2, 703.) It has been briefly adverted to also, in the article *Lysippus*.

3. Statue of Hercules, to be carefully distinguished from that placed at Rome, near the Circus Maximus. It is mentioned by Cicero, (*Verr.* 4. 3. 5,) as the property of one Heius, a Mamertine, and as having been forcibly taken from him by Verres.

4. Brazen statue of Apollo, on the thigh of which the name of MYRO was written in small silver-letters. This production was consecrated by Publius Scipio in the sacred temple of Æsculapius, whence it

was forcibly removed by Verres. (*Cic. Verr.* 4. 43. 93.)

5. Wooden figure of Hecate, represented not with three bodies and heads, as in some other instances, but with one only; dedicated in the island of Ægina. (*Paus.* 2. 30. 2.)

6. Statue of Ladas, celebrated Lacedæmonian runner, mentioned in an Epigram in *Anthol. Palat.* 2, 640. and in *Anecd. Hemsterh.* 1, 268. It is uncertain, whether the statue of this individual, seen by Pausanias at Argos, in the temple of Apollo Lycius, (2. 19. 6,) was that made by MYRO.

7. Two statues of Lycinus, a Lacedæmonian, who conquered in the chariot-race at the Olympic Games. These statues were fixed at Olympia, (*Paus.* 6. 2. 1.)

8. Statue of Timanthes of Cleonæ, pan-cratiast, (6. 8. 3.)

9. Statue of one Philippus of Pallene, who conquered in a juvenile pugilistic combat, (*Pliny* *ibid.*)

10. Statue of Chionis, a Lacedæmonian, another victor at the Olympic Games, made soon after his death, (*Paus.* 6. 13. 1.)

11. Statue of Erechtheus, described by *Paus.* 9. 30. 1.

12. Marble-statue, representing an old Woman intoxicated, placed at Smyrna, and very greatly admired, (*Pliny* 36. 5. 4.)

Passing from the figures of men, to those of irrational animals, we must mention, in addition to the Heifer previously noticed, four Cows or Oxen, which were placed by Augustus in the portico of the temple of Apollo on the Palatine Mount, A.U.C. 726. Thus Propertius says, (2. 23. 7. *Burm.*)

"Atque aram circumsteterant armenta
Myronis,

Quatuor artificis vivida signa boves."

The figure of a Bull-calf, made by him, is thus described by Tatian, *adv. Græc.* 54. p. 117. Worth, Γεῶλος καὶ τὴν Μύρωνος ἐπιστήμην ποιήσαντος μόσχον, ἐπὶ δὲ αὐτοῦ Νίκην, ὅτι τὴν Ἀθήνηρος ἀρπάσας θυγατέρα, μοιχείας καὶ ἀκρασίας βραβεῖον ἀπηνέγκαρτο.

An engraving executed by MYRO, is noticed by Martial, (*Epigr.* 6. 92,) in the following lines,

"Caelatus tibi cum sit, Ammiane,
Serpens in patera Myronis arte,
Vaticana bibis? bibis venenum."

The artist before us is said by Petronius *Sat.* 88, to have died in extreme poverty: "Myron, qui pene hominum animos ferarumque ære expresserat, non invenit hæredem." He left a son of the name of LYCIUS, not unworthy of so distinguished a father.

proportions, can it be said that there is no Latin word equivalent to the Greek *συμμετρία*? A third argument in favor of the interpretation, for which we contend, is that Pliny in another passage, (35. 11. 40,) rightly adduced by Meyer, says, "Ipse diligentior quam numerosior."

The common reading is "Polycletus et in;" I have expunged the conjunction, because the words "in symmetria diligentior" evidently refer to POLYCLETUS. Lanza proposed to insert "qui;" Thiersch to change "in" to "is."

In this interpretation I fully concur, as the only one admissible; for the former renders the remark of Pliny at variance with his previous statements respecting POLYCLETUS, and attributes, to MYRO that very excellence, which is afterwards ascribed to POLYCLETUS in contra-distinction from him. Another consideration is, that Pliny, soon afterwards, when speaking of LYSIPPUS, observes, "Non habet Latinum nomen symmetria;" but if we understand "*numerosus*," of excellence of

MYRO II., sculptor, age and country uncertain. His name is inscribed on the figure of a head in the *Villa Corsini*.

MYRTO, engraver of a precious stone, described by *Bracci*, tab. 85.

MYS, engraver on silver, country uncertain. According to the statements of *Paus.* (1. 28. 2,) he must have been a contemporary of PHIDIAS, about Olymp. 84, B. C. 444, and he must have lived to the time of PARRHASIUS, Olymp. 96. B. C. 396. The passage in question is, "Ἀγαλμα Ἀθηναῖς χαλκοῦν ἀπὸ Μήδων τῶν ἐς Μαραθῶνα ἀποβάντων, τέχνη Φειδίου· καὶ οἱ τὴν ἐπὶ τῆς ἀσπίδος Λαπιθῶν πρὸς Κενταύρους, καὶ ὅσα ἄλλα ἐστὶν ἐπιειργασμένα λέγουσι τορεῦσαι Μῦν· τῷ δὲ Μῦν ταῦτά τε καὶ τὰ λοιπὰ τῶν ἔργων Παρράσιον καταγράψαι τὸν Εὐήνορος. None of the philologists, who have adverted to this passage, excepting only *Odofr. Müller*, (*Minerv. Pol. Sacr.* 18.) has perceived the anachronism, which it involves; for how can we reconcile the statement, that PARRHASIUS assisted PHIDIAS about Olymp. 84, with the acknowledged fact, that the father of PARRHASIUS flourished in Olymp. 90.? There can be little doubt, that the last clause of the above passage is a weak and incorrect remark; and the origin of it, may, I think, be satisfactorily traced. There exists an *Epigram* in *Athen.* XI. p. 782=4, 215. Schw. in which MYS is said to have been assisted by PERASius, or as some write, PARRHASIUS, in engraving a cup designed to represent the destruction of *Troy*:

Γράμματα Πηρασίου, τέχνα Μυός· ἐμμί
δὲ ἔργον

'Ιλίον αἰπεινᾶς, ἂν ἔλον Αἰακίδα.

In these verses, *Jacobs* (*Exercit. Crit.* 2, 152,) proposes, chiefly on the authority of *Paus.*, to alter Πηρασίου to Παρράσιου,

and in this conjecture *Schweighauser* concurs. Neither of these critics, however, has proved that Πηράσιος is the *Ionic* form of Παρράσιος, nor has it ever been shewn that the *Ionic* dialect could properly have place in this passage. To suppose, then, that a name so familiar as Παρράσιος should ever be corrupted to Πηράσιος, is contrary to all probability. The most reasonable conclusion, which we can form, is, that the statement of *Pausanias* above mentioned, is erroneous; and that as he learned from this *Epigram* that a certain PERASius decorated the productions of MYS, he confounded him with PARRHASIUS, the celebrated painter, who certainly could not have assisted PHIDIAS and MYS.—The conjecture of *Müller*, designed to relieve the difficulty of the passage of *Paus.*, cannot be admitted. He supposes that the shield mentioned in it, was engraved thirty years after the statue itself was made; and thus he would obviate the inference, which the passage seems to suggest, that MYS was a contemporary of PHIDIAS, and would remove the difficulty connected with supposing him a contemporary of PARRHASIUS. But it is not credible that such a work as the statue of *Minerva* in question, should have been at the first left imperfect; and the very pronoun οἱ, equivalent to αὐτῷ, must be referred to PHIDIAS, and must imply that this artist and MYS lived in the same period. MYS was universally esteemed one of the best engravers,—a circumstance evident from *Pliny* 33, 12. 55, *Propert.* 3. 7. 14. ed. *Burm.*, *Martial* 8. 33. 50, 14. 93, *Stat. Silv.* 1. 3. 50. The first of these writers mentions a figure of *Silenus*, and several figures of *Cupid*, engraved by him, which were placed by him in the temple of *Minerva Lindia*, in the island of *Rhodes*.

N A U

N A U

NAUCERUS, statuary, country and age uncertain. *Pliny* says of him, (34. 8. 19,) "*Luctatorem anhelandem fecit.*"

NAUCYDES, statuary, born at Argos, (*Paus.* 6. 1. 2,) and who flourished in Olymp. 95. (*Pliny* 34. 8. 19. See also *Thiersch*, *Epoch. Art. Gr.* 3. *Adnot.* 85.)—He was the son of Motho, (*Paus.* 2. 22. 8.) and brother and instructor of the younger POLYCLETUS of Argos. The last particular is evident from *Paus.* 2. 22. 8, τὸ μὲν Πολυκλείτους ἐποίησε, τὸ δὲ ἀδελφὸς Πολυκλείτου⁶ Ναυκύδης Μόθωνος, and from 6. 6. 1, Πολυκλείτους δὲ Ἀργείους, οὐχ ὁ τῆς Ἥρας τὸ ἀγαλμα ποιήσας, μαθητῆς δὲ Ναυκύδους, κ. τ. λ. *Pliny* in the passage already mentioned, notices

three of his productions,—a statue of *Mercury*, a figure of a *Man* throwing the *Discus* or *Quoit*, and a figure of a *Man* engaged in *Immolating a Ram*. Other productions of his are enumerated by *Paus.*, and in particular, a statue of *Hebe* made of ivory and gold, which was placed next to the celebrated statue of *Juno* in the *Heraeum* near *Mycenæ*, made by the elder POLYCLETUS, which had been removed before the age of *Paus.*, and a brazen statue of *Hecate*, which was fixed at Argos. (2. 17. 5,—2. 22. 8.) NAUCYDES made also a brazen statue of *Erinna* of *Lesbos*, (*Tatian adv. Gr.* 51. p. 113. *Worth.*) and executed figures of several *Combatants* at the *Public Games*, the most approved of which were two statues of *Chimo* the

⁶ Some Edd. have Περικλείτου, but Πολυκλείτου is supported by *Codd.* *Vindob.* and two

very excellent Parisian MSS., and is approved by *Bekker*, and by *Thiersch*, (*Epoch.* 3. *Adnot.* 86.)

Argive, one placed in Olympia, the other at Argos, whence it was afterwards removed to Rome, and fixed in the Temple of Peace, (*Paus.* 6. 9. 1.) Two other statues made by him are distinctly mentioned, one of *Baucides of Træzene*, (6. 8. 3.) and one of *Eucles of Rhodes*, (6. 6. 1.) He instructed not only his brother POLYCLETUS, but likewise ALYPUS of Sicily, (6. 1. 2.)

NEALCES, painter, country uncertain, contemporary of Aratus, must therefore have flourished about Olymp. 133. 4. B. C. 245. *Plutarch*, (*Arat.* 13.) expressly states, that he was highly beloved by Aratus, and prevailed on him to save from destruction the painting of MELANTHIUS and his assistants, which represented *Aristratus standing on a Chariot*, Ἐπιτρέψαντος οὖν τοῦ Ἀράτου, διήλθειεν ὁ Νεάκης τὸν Ἀρίστρατον, εἰς δὲ τὴν χώραν φοίνικα μόνον ἐνέγραψεν, ἄλλο δ' οὐδὲν ἐτόλμησε παραβαλεῖν. Some of the productions of this artist are stated by *Pliny*, in the subjoined passages:—"Nealces pinxit *Venerem*, ingeniosus et solers in arte: siquidem cum prælium navale *Ægyptiorum et Persarum* pinxisset, quod in Nilo, cuius aqua est mari similis, factum volebat intelligi, argumento declaravit, quod arte non poterat. Asellum enim in littore bibentem pinxit et crocodilum ei insidiantem." (35. 11. 40.) "Similis et Nealcem successus in spuma equi, spongia impacta, secutus dicitur, cum pingeret poppyzonta retinentem equum," (35. 10. 36.) A statement similar to the last here cited, is made by *Valerius Maximus*, (8. 11. extern. 7.) and by *Plutarch* (*Fortun.* 7, 307. *Hutt.*) respecting some painter, whose name is not mentioned. The artist before us had a daughter named ALEXANDRIA, who cultivated painting with success, (*Didymus ap. Clem. Alex. Strom.* 4. p. 381.) and he was assisted in preparing his colors by ERIGONUS, who afterwards attained considerable eminence as a painter, and was the instructor of the celebrated PASIAS, (*Pliny* 35. 11. 40.)

NEARCHUS, painter, age and country uncertain; father and instructor of ARISTARETE, who made a portrait of *Æsculapius*, (35. 11. 40.)

NEOCLES, painter, age and country uncertain, tutor of XENO of Sicily, whom *Pliny* (35. 11. 40.) mentions as an artist of ability and reputation.

NERO, artist, adverted to in the following passage of *Epiphanius*, given by *Salmasius Exerc. Plin.* 142. ed. Trag. Καὶ ὁ μὲν Νερωνιάδης (σμάραγδος) πικρός ἐστι τῷ εἶδει σφόδρα χλωρίζων, διειδὴς καὶ στίλβων. — "Ἄλλοι δὲ φασὶ Νερωνά τινα τεχνίτην τῶν παλαιῶν πιναροποιῶν, εἶπουν λιθουργοὺν, ἔφευρεῖν τὸν ἀναγκαῖοτατον σμάραγδον καὶ ἐκ τούτου Νερωνιάδην καλεῖσθαι.

NESEAS, painter of Thasos, whom some stated to have been an instructor of APELES. (*Pliny* 35. 9. 36.) flourished about Olymp. 79. See *Zeuxis*.

NESSUS, painter of considerable reputa-

* This passage is cited and commented on, under the article *Protagenes*.

tion, age and country uncertain, son of HABRO, (*Pliny* 35. 11. 40.)

NESTOR, engraver on precious stones, (*Ephem. Liter. Jenens.* 1825. nr. 193. p. 100.)

NEUANTUS, coiner, lived in Crete; name inscribed on a coin representing the city Cydonia, (*Mionnet Descr. des Médailles* 1, 271.)

NEXARIS, architect, age and country uncertain, known only as having written a treatise on the *Rules of Symmetry*, (*Vitruv.* VII. *Præf.* s. 14.)

NICANDER, engraver on precious stones; gem engraved by him, with the figure of Julia, daughter of Titus, described by *Bracci* 2, tab. 86.

NICANOR, painter of Paros, mentioned by *Pliny* (35. 11. 39,) as one of those, who practised enamelling before ARISTIDES:—"Sed aliquanto vetustiores encaustæ picturæ exsistite, ut Polygnoti et Nicanoris et Arcesilai Pariorum." It is very probable from the manner, in which *Pliny* associates NICANOR with POLYGNOTUS, that these artists were contemporaries; and we know that the latter flourished about Olymp. 80. See *Arcesilaus* II.

NICÆARCHUS, painter, age and country uncertain. *Pliny* briefly mentions his productions, in the remark, "Pinxit *Venerem* inter *Gratias et Cupidines, Herculemque tristem insaniciæ pœnitentia*," (35. 11. 40.)

NICEPHORUS, engraver on precious stones, (*Clarac Descr. des Antiques du Musée Royal* p. 121.)

NICERATUS, Athenian statuary, son of Euctemo, (*Tatian c. Graecos* 53. p. 115. *Worth.*) That he flourished in the age of Alcibiades, that is, in Olymp. 90. B. C. 420, is probable from *Pliny* 34. 8. 19. "Niceratus omnia quæ ceteri aggressus representavit Alcibiadem lampadeque accensa matrem ejus Demaraten sacrificantem." A little before, *Pliny* had noticed a statue of *Æsculapius* and one of the goddess of *Health*, made by NICERATUS, and placed in the temple of Concord at Rome. *Tatian* (62. p. 114.) mentions the figures of *Telesilla* and *Glaucippe*, formed by him, in respect to the latter of whom *Tatian* observes, ἡ ἐκύησεν ἐλέφαντα. It is the decided opinion of critics, (see *Harduin ad Plin.* 2, 113.) that the female styled by *Tatian* *Glaucippe*, was the same person as *Alcippe* mentioned by *Pliny* 7. 3, as having brought forth an elephant; but it would be erroneous to infer, on the authority of the *Chronicon Alexandrinum*, which states that this prodigy happened in the reign of Vespasian, that the artist before us flourished in the first century after Christ. Had NICERATUS flourished in the time of Vespasian, he could not have been noticed by *Pliny*,—a position, which in another place, I shall be able fully to establish.

NICEROS, Theban painter, son and pupil of ARISTIDES, and brother of ARISTO, (*Pliny* 35. 10. 36.) evidently flourished about Olymp. 114.

NICIAS, very celebrated painter, son of Nicomedes, and born at Athens, (*Paus.*

3. 19. 4.) The statement of *Pliny*, that he assisted PRAXITELES in beautifying some of his statues, (see the passage afterwards cited, and *Intpp. ad Winckelm.* 6, 2, 181.) seems to imply, that he flourished about Olymp. 104. (*Pliny* 34. 8. 19.) There are, however, two considerations, which prevent us from embracing this conclusion, as certain and indisputable. In the first place, *Pliny* mentions, (35. 11. 40,) that NICIAS was a pupil of ANTIDOTUS, who was instructed in the art of painting by EUPHRANOR; and as *Pliny* twice asserts that EUPHRANOR flourished in Olymp. 104, the very period in which PRAXITELES was distinguished as a statuary, the question arises, how a painter, who if the second in the line of tuition from EUPHRANOR, must have lived about Olymp. 117, could have assisted PRAXITELES in the decoration of his productions? (*Meyer Hist. Art.* 1, 168.) The three artists in question must, according to *Pliny* 35. 11. 40, be arranged as follows:—

EUPHRANOR, Olymp. 104.

ANTIDOTUS, Olymp. 111.

NICIAS, ... Olymp. 117.

The second difficulty is presented by *Plutarch*, who in his treatise against the *Epicurean Philosophy*, (10. 469. R.) mentions, that NICIAS refused to sell one of his paintings to Ptolemy, king of Ægypt. Now Ptolemy I. was advanced to the throne of Ægypt, in Olymp. 118. 3, B. C. 306.; and it cannot escape the observation of any one, how well this date accords with the arrangement of the three artists, EUPHRANOR, ANTIDOTUS, and NICIAS, just proposed. The account given by *Pliny* in the passage referred to, respecting Attalus I., king of Pergamus, is evidently incorrect, because this monarch did not begin to reign until nearly 100 years after the period in question. The inaccuracy of *Pliny*, in his statement, has been rightly commented on by *Perizonius*, ad *Ælian*. V. H. 3, 3.

The observations, which have just been offered, must at the least convince us, of the necessity of proceeding with caution, in determining the age of NICIAS; but there is one remark of *Pliny*, not yet adduced, which will conduct us to a satisfactory conclusion, though it may seem at first only to involve perplexity. When referring to the productions of NICIAS, he

says, “Non satis discernitur, alium eodem nomine, an hunc eundem quidam faciant Olympiade centesima secunda.” These words have led me to embrace the opinion, that there were two distinct artists of the name of NICIAS, though *Pliny*, with a degree of negligence not universal to him, has omitted accurately to distinguish them; and this opinion derives support from the circumstance, that the remark just adduced, immediately follows that, in which *Pliny* adverts to NICIAS, as having beautified the statue of PRAXITELES. The two artists, may, in all probability, be thus distinguished:—

I. The elder NICIAS flourished with PRAXITELES, in Olymp. 104, and assisted him in the decoration of some of his paintings;—

II. The younger NICIAS, son of Nico-medes, and taught by ANTIDOTUS the pupil of EUPHRANOR, began to practise his art about Olymp. 112. One of his productions was a painting illustrative of *Homer's Account of the Infernal Regions*, which he refused to sell to Ptolemy I., who ascended the throne of Ægypt in Olymp. 118.

To the latter of these artists, all the passages, which I am about to adduce, seem to refer; nor can a different supposition be admitted, unless it can be shewn, that the NICIAS, who assisted PRAXITELES, could have been a pupil of ANTIDOTUS and a contemporary of Ptolemy. *Pliny* says (35. 11. 40.) “Euphranoris discipulus Antidotus maxime inclauit discipulo Nicia Atheniensi, qui diligentissime pinxit *Mulieres*, lumen et umbras custodivit, atque ut eminentem e tabulis picturæ maxime curavit. Opera ejus, *Nemea advecta ex Asia Romam a Silano*, quam in Curia diximus⁸ positam: item *Liber Pater* in æde Concordiæ, *Hyacinthus*,⁹ quem Cæsar Augustus delectatus eo secum deportavit Alexandria capta, et ob id Tiberius Cæsar in templo ejus dicavit tabulam, et *Diana*. Ephesi vero est *Megabyzi sacerdotis Ephesiæ Dianæ sepulchrum*: Athenis *Necromantia Homeri*: hanc vendere Attalo¹⁰ regi noluit talentis sexaginta, potiusque patriæ suæ donavit, abundans opibus. Fecit et grandes picturas, in quibus sunt *Calyppo* et *Io* et *Andromeda*: *Alexander* quoque in Pompeii porticibus præcellens, et *Calyppo sedens*. Huic quidem adscribuntur *quadrupedes*: prosperrime canes expressit. Hic

⁸ The passage referred to, is 35. 4. 10. “Divus Augustus in Curia, quam in Comitio consecrabat, duas tabulas impressit parieti: *Nemeam sedentem supra leonem*, palmigeram ipsam, adstante cum baculo sene, cuius supra caput tabula bigæ dependet. Nicias scripsit se inussisse; tali enim usus est verbo.”

⁹ Respecting this picture, *Pausanias* remarks, (3. 19. 4.) Τὸ τοῦ Ὑακινθίου ἀγαλμα ἔχον ἐστὶν ἥδη γένηα. Νικίας δὲ ὁ Νικομήδους περισσὸς δὴ τι ἔγραψεν αὐτὸν ὥραϊον, τὸν ἐπὶ Ὑακίνθῳ λεγόμενον Ἀπόλλωνος ἔρωτα ὑποσημαίνων. A painting of *Hyacinthus*, executed by some artist, whose name is not given, is described by *Philostr.* 1. 24.

¹⁰ *Pliny* should rather have said *Ptolemy I.*, as we have already shewn. The words of *Pausanias* respecting this production, are as follows, Οἱ φιλογραφούντες οὗτος ἀγονταί τῇ πιδανότητι τῶν ἐργῶν, ὥστε Νικίαν γράφοντα τὴν Νεκρίαν ἐρωτᾶν πολλάκις τοὺς οἰκέτας, εἰ ἤρίστηκε. Πτολεμαῖον δὲ τοῦ βασιλέως ἐξήκοντα τάλαντα τῆς γραφῆς συντελεσθείσης πέμψαντος αὐτῷ, μὴ λαβεῖν μηδὲ ἀποδόσθαι τὸ ἔργον. The intense application of NICIAS to his paintings, here noticed by *Pausanias*, is mentioned also by *Plutarch*, in his *Inquiry into the Propriety of Entrusting the Government of a State to an Aged Man*, 9, 142. R. and by *Ælian* V. H. 3, 31.

est Nicias, de quo dicebat Praxiteles, interrogatus quæ maxime opera sua probaret in marmoribus, quibus Nicias manum admovisset; tantum circumlitioni ejus tribuebat. Non satis discernitur," &c.

Another production of the artist before us, was seen by *Pausanias*, in the city Tritæa in Achaia, and is thus described by him, (7. 22. 4.) Πρὶν ἢ ἐς τὴν πόλιν (Τρίταιαν) εἰσελθεῖν, μνημῆμα ἐστὶ λευκοῦ λίθου θεῶς καὶ ἐς τὰ ἄλλα ἄξιον, καὶ οὐκ ἥκιστα ἐπὶ ταῖς γραφαῖς, αἱ εἰσὶν ἐπὶ τοῦ τάφου, τέχνη Νικίου· θρόνος τε ἐλέφαντος, καὶ γυνὴ νέα καὶ εἰδους εὐ ἔχουσα ἐπὶ τῷ θρόνῳ, θεράπαινα δὲ αὐτῇ παρέστηκε σκιάδιον φέρουσα· καὶ νεανίσκος ὁρθὸς οὐκ ἔχων πω γένεια ἐστὶ χιτῶνα ἐνδεδυκώς καὶ χλαμύδα ἐπὶ τῷ χιτῶνι φοικικὴν, παρὰ δὲ αὐτὸν οἰκίτης ἀκόντια ἔχων ἐστὶ καὶ ἄγχι κύνας ἐπιτηδεῖας θηρεύουσιν ἀνθρώπων. πυθέσθαι μὲν ἥδη τὰ ὀνόματα αὐτῶν οὐκ εἶχομεν· ταφῆναι δὲ ἄνδρα καὶ γυναῖκα ἐν κοινῷ παρίστατο ἅπασιν εἰκάζειν.

The opinion of NICIAS, as to the choice of subjects in painting, is stated by *Demetrius Phalereus*, (*Elocut.* 76.) Νικίας ὁ ζωγράφος καὶ τοῦτο εὐδὸς ἔλεγεν εἶναι τῆς γραφικῆς τεχνῆς οὐ μικρὸν μέρος, τὸ λαβόντα ὕλην εὐμεγέδη γραφεῖν, καὶ μὴ κατακερματίζειν τὴν τέχνην εἰς μικρά· οἷον ὀρνίθια ἢ ἄνθη. ἀλλ' ἵππομαχίας καὶ ναυμαχίας, ἐνθα πολλὰ μὲν σχήματα εἰδείξεν ἂν τις ἵππων, τῶν μὲν ζειόντων, τῶν δὲ ἀντισταμένων, ἄλλων δὲ ὀκλαζόντων· πολλοὺς δὲ ἀκοντίζοντας, πολλοὺς δὲ καταπίπτοντας τῶν ἵππων, ὥστε γὰρ καὶ τὴν ὑπόθεσιν αὐτῇν μέρος εἶναι τῆς ζωγραφικῆς τέχνης, ὥσπερ τοὺς μύθους τῶν ποιητῶν.

NICIAS is said to have been the first artist, who used burnt ochre in his paintings,—a substance which he accidentally discovered, (*Pliny* 35.6.20.) He instructed OMPHALIO, who was at the first his slave, and was ardently loved by him, (*Paus.* 4. 31. 9.) His remains were interred at Athens, in the road leading to the Academy, (1. 29. 15.)

Nico, architect and geometrician, father of Galen, who lived in the beginning of the second age after Christ, (*Suidas* v. Γαληνός.)

NICODAMUS, statuary, born at Mænalus in Arcadia. That he flourished about Olymp. 90, seems highly probable from the statement of *Paus.* (5. 6. 1,) that he made a statue of *Androsthene*s the Pancratiast; for *Thucydides* (5. 49,) informs us, that *Androsthene*s, who was twice a victor at the Olympic Games, obtained his first triumph in Olymp. 90. 'Ολύμπια δ' ἐγένετο τοῦ θέρους τούτου, οἷς Ἀνδρoσθένης Ἀκράς παγκράτιον τὸ πρῶτον ἐνίκη. In addition to the production just mentioned, NICODAMUS made a brazen statue of *Minerva*, which was dedicated at Olympia by the Eleans, (*Paus.* 5. 26. 5.) and a statue of *Hercules* as a youth, killing with his arrows the Nemean lion, which was presented at Olympia, by Hippotio of Tarentum, (10. 25. 4.) Respecting the former of

these works, *Paus.* says, "Ἔστηκε κράνος ἐπικειμένη, καὶ αἰγίδα ἐνδεδυκνία. NICODAMUS made likewise statues of *Antiochus* and *Damoxenidas*, two combatants at the Public Games, (6. 3. 4,—6. 1. 1.)

NICOLAUS, see *Crito*.

NICOMACHUS I., painter, mentioned by ancient authors, as one of the most eminent artists, (*Plutarch* *Mulier. Virt.* 8, 264, *Vit. Timol.* 36, *Cic. Brut.* 18, 70.) The period in which he flourished, can be ascertained, with considerable exactness, from several particulars. He was a contemporary of *Aristratus* the tyrant of Sicily, and by his order, painted the monument erected to *Telestas* the poet, who is usually referred to Olymp. 95. 3. (*Pliny* 35. 10. 36, *Diod. S.* 14. 46.) Now as *Aristratus* was contemporary with Philip of Macedo, who ascended the throne in Olymp. 95. 2, at the age of 23 years, NICOMACHUS must have lived at the same time as Philip, and must therefore have preceded *APELLES*, who attained his highest distinction in the reign of Alexander. 'We shall not err then, in assigning this artist to Olymp. 95. In regard to the country of NICOMACHUS, *Pliny* seems to afford us a clue, which it is surprising that no critic has hitherto followed. He mentions this artist soon after *ARISTIDES* the Theban, and then notices some *ARISTIDES*, as the brother and pupil of NICOMACHUS. Now the question arises, 'What *ARISTIDES* was this?' It would be trifling to suppose some *ARISTIDES* distinct from those, with whom we are acquainted from other sources; for the very coincidence of dates seems to argue, that it was the celebrated *ARISTIDES* the Theban, mentioned by *Pliny* as a contemporary of *APELLES*, who was the younger brother of NICOMACHUS. Thus we should adopt the following genealogical arrangement:—

ARISTODEMUS,

NICOMACHUS.—ARISTIDES.

ARISTOCLES, son of NICOMACHUS.

Thus likewise, we shall conclude, that NICOMACHUS was a native of Thebes. Perhaps it will be objected, that if *Pliny* had designed to assert, that the illustrious *ARISTIDES* was the brother and pupil of NICOMACHUS, he would have been more particular and explicit in mentioning the former artist; but the very brevity, with which the name of *ARISTIDES* is introduced, serves rather to confirm my opinion, that no other artist of this name, than the one previously treated of, was intended by *Pliny*. The circumstance, that *EUXENIDAS* is noticed in another passage of *Pliny*, as the instructor of *ARISTIDES*, cannot militate against my views; for we are assured, that *APELLES* had several different masters, and there is no improbability in the conjecture, that *ARISTIDES* was under the tuition of *EUXENIDAS*, after he had received the instructions of his brother. The passage of *Pliny*, already referred to, must now be quoted at length:—"His annu-

rari debet Nicomachus, Aristodemi filius et discipulus. Pinxit hic raptum Proserpine, quæ tabula fuit in Capitolio in Minervæ delubro supra ædiculam Juventutis. Et in eodem Capitolio,¹ quam Plancus imperator posuerat, Victoria quadrigam in sublime raptis. Ulixi primus² addidit pileum; pinxit et Apollinem, et Dianam, Deumque Matrem in leone sedentem, item nobiles Bacchas arreptantibus Satyris, Scyllamque, quæ nunc est Romæ in templo Pacis. Nec fuit alius in ea arte velocior. Tradunt namque conduxisse³ pingendum ab Aristrato Sicyoniorum tyranno, quod is faciebat Telestæ poetæ monumentum, præfinito die, intra quem perageretur, nec multo ante venisse, tyranno in pœnam accenso, paucisque diebus absolvisse, celeritate et arte mire. Discipulos habuit Aristidem fratrem et Aristoclem filium, et Philoxenum Eretrium.—In addition to the productions mentioned in this passage, *Pliny* states that NICOMACHUS commenced a painting of the Tyndaridæ, which, however, he did not complete, (35. 11. 40.) and he mentions likewise, as a fourth pupil of the artist, CORYBAS, who afterwards attained considerable eminence.

In the execution of the admirable pictures, which have been adverted to, NICOMACHUS used only four colors, (*Pliny* 35. 7. 32.) It is mentioned likewise that he employed Eretrian ochre in shading, (35. 6. 21.) The reason why he did not attain so great distinction as APELLES, PARRHASIUS, PROTOGENES, and a few others, is given by *Vitruvius* III. *Proœm.* s. 2, who notices him as one of those, "Quos neque industria, neque artis studium, neque solertia deficit, sed aut rei familiaris exiguitas, aut imbecillitas fortunæ, seu in ambitione certationis contrariorum superatio obstitit eorum dignitati." One memorable saying of NICOMACHUS, has been preserved by *Stobæus*, *Serm.* 61. Εἰπεῖν ποτὲ Νικόμαχον λέγουσι πρὸς ἄνθρωπον ἰδιώτην, φήσαντα μὴ καλὴν αὐτῷ φανῆναι τὴν Ζεύξιδος 'Ελένην' λάβε τοὺς ἱμοὺς ὀφθαλμοῦς, καὶ θεὸς σοι φανήσεται. *Ælian*, (*V. H.* 14, 47.) attributes this remark to

one NICOSTRATUS; but I am induced to think, that *Ælian* erred in the name of the artist, and that we can scarcely recognise NICOSTRATUS, who is nowhere else spoken of.

II. Engraver of a precious stone, described by *Bracci*, tab. 87.

NICOPHANES, painter, country uncertain, probably lived about the time of APELLES. The principal passage relating to him, is *Pliny* 35. 10. 36. "Annumeratur his et Nicophanes elegans et concinnus, ita ut venustate ei pauci comparentur. Cothurnus ei et gravitas artis. Multum a Zeuxide et Apelle abest Apellis discipulus Perseus," &c. In this form the passage is given by *Harduin* and *Brotier*, who have properly rejected the interpolated readings of MSS., but who yet have not restored the passage to perfect purity. There appears an inconsistency between the first remark of *Pliny*, that NICOPHANES excelled in soft and winning gracefulness, ("venustate,") and the statement immediately subjoined, that he was conspicuous for the dignity and boldness of his paintings, ("Cothurnus ei et gravitas artis.") If we peruse the former part of the passage, free from all prejudice, it will convey the impression, that NICOPHANES, was not peculiarly remarkable for dignity and boldness. To my mind the passage, in its present form, seems decidedly erroneous; but it admits of being rectified by a slight change of punctuation:—"Ita ut venustate ei pauci comparentur; cothurnus ei et gravitas artis multum a Zeuxide et Apelle abest. Apellis discipulus Perseus," &c.—The artist in question was one of those, who were frequently styled πορνογράφοι, (*Polemo ap. Athen.* 13. p. 567.)

NICOSTHENES I., painter, age and country uncertain; instructed THEODORUS of Samos, and STADIEUS, (*Pliny* 35. 11. 40.)

II. Painter, embellished a Greek vase, described by *Rossi* (*Pittura Dei Vasi*, tab. 54.)

NICOSTRATUS, see *Nicomachus*.

NISUS, engraver of a precious stone, described by *Bracci* 2, 284, and by *Winckelm.* *Monum. Ined.* 9. The inscription on the gem in question, is NEICOC.

OLY

OLYMPIAS, painter, age and country uncertain, known only as the author of a picture, representing a considerable number of relations, (*Pliny* 35. 11. 40.)

OLYMPIAS, female, cultivated painting; age and country unknown; instructed AUTOBULUS. (35. 11. 40.)

OLYMPIOSTHENES, statuary or sculptor,

¹ After "Capitolio" the word "alia" is usually inserted, so as to be referred to "tabula" understood. It is however, wanting in *Reg. I.* and *Dufresn. I.*

² The common reading is, "Hic primus Ulixi;" but the sentence is found as I have given it, in *Reg. I.* *Dufresn. I.* *Edit. I.* From this passage of *Pliny*, *Servius* has taken his remarks, *ad Virg. Æn.* 2. 44.

OLY

country uncertain, made statues of three of the Muses, which were placed in the grove of Mount Helico, (*Paus.* 9. 30. 1.): the remaining six were represented by STRONGYLIO and CEPHISODORUS, and it is highly probable that the three artists were contemporaries. (*Meyer Hist. Art. Gr.* 1, 100.) One point, however, creates difficulty,—

³ *Durandus*, on the authority of some ancient Edd. and one MS. (to which I may add, two of the Parisian MSS.,) prefers the reading "conductum eum," the propriety of which is discussed by *Burmman*, *ad Phædr.* 4. 24. 5, p. 218. The word "conduxisse," which I esteem the true lection, has the support of *Dufresn. I.* and *Reg. I.*

that we cannot clearly decide, to which of the two CEPHISODOTI the productions in question should be assigned; but as the former CEPHISODOTUS flourished in Olymp. 102, the latter in Olymp. 120, we must refer OLYMPIOSTHENES and STRONGYLIO to the one or the other of these periods: see *Cephisodotus* and *Strongylis*.

OLYMPUS, statuary, country uncertain; flourished after Olymp. 80. *Paus.* mentions, (6. 3. 5,) that he made a statue of Xenopho, son of Menephylus, a victor at the Olympic Games, who was born at Ægium in Achaia; and, as the historian asserts in another passage, (7. 17. 6. compared with 6. 3. 4.) that no Achaian obtained a victory at the Olympic Games, until the erection of the statue of CEBOTAS by his fellow-citizens, in the Olympiad previously mentioned, it is evident that neither Menephylus nor OLYMPUS flourished until after that period.

OMPHALIO, painter, country uncertain; slave of NICIAS the celebrated artist, and passionately loved by him; was manumitted, and instructed by his master in the art of painting; embellished with his productions, a temple in the city Messene. (4. 31. 9.) As we have already shewn, that NICIAS, son of NICOMEDES, flourished about Olymp. 118, we may consistently refer his pupil to about Olymp. 128.

ONETHUS, statuary, age and country uncertain; in connection with his brother THYLACUS, his own sons and the sons of THYLACUS, made a statue of *Jupiter*, which was dedicated by the inhabitants of Megara, at Olympia. (5. 23. 4.)

ONASSIMEDES, statuary, age and country unknown; made a statue of *Bacchus*, of solid brass, which was placed at Thebes. (9. 12. 3.)

ONATAS, statuary and painter of great eminence, justly praised in modern times by *Schelling*, *Thiersch*, and *Müller*, though for a long period comparatively unknown, in consequence of the silence of *Pliny* respecting him; son of Mico, (5. 25. 5. & 7, and *Thiersch*, *Epoch. Art. Gr. II. Adnot. 59*.) and born in the island of Ægina. That he was engaged in his profession until about Olymp. 80, is evident from the statement of *Paus.* (6. 12. 1.) that the celebrated monument, erected by the order of Dinomenes in honor of his father Hiero, was made by ONATAS with the assistance of CALAMIS. Now as Hiero died in Olymp. 78. 2. B. C. 467, (*Clinton, Fast. Hellen. ad h. a. p. 36*.) we cannot but consider, that ONATAS, who erected his monument, survived him several years. The position, which we have assumed respecting the age of this artist, is supported secondly, by the fact, that he was engaged with POLYGNOTUS in embellishing with pictures the temple of Minerva Area, at Plataea, (*Paus.* 9. 4. 1.) and we know from different authorities, that POLYGNOTUS flourished about Olymp. 80. (see *Aglaopho* and *Polygnotus*.) The third testimony on the point before us, is the remark of *Paus.* (8. 42. 5,) that ONATAS was a contempo-

rary of HEGIAS and AGELADAS; and though we have no other information respecting the former of these artists, yet the period, in which AGELADAS flourished, is in perfect accordance with the opinion advanced in relation to the age of ONATAS. All the statements of ancient authors, indeed, seem to lead to the conclusion, that ONATAS acted as an artist, from about Olymp. 76, to beyond Olymp. 80, so as even to have obtained a knowledge of PHIDIAS.

The high reputation, in which ONATAS was held by the ancients, is asserted by *Pausanias*, who remarks (5. 25. 7,) that he was inferior to no one, who since the days of Dædalus, had cultivated the arts in Attica. Among his productions the following are expressly noticed by *Paus.* :—

1. Brazen statue of *Hercules*, holding a club in his right hand, bow in his left, (5. 25. 7.) ten cubits high, dedicated by the Thasians at Olympia.

2. Brazen statue of *Apollo*, placed at Pergamus, and held in high estimation for astonishing magnitude, and exquisite workmanship, (8. 42. 4.)

3. Statue of *Apollo*, attended by the goddess *Ilithyia*, mentioned by *Antipater*, in *Anthol. Palat.* 9. 238.

4. Statue of *Mercury*, represented as clothed with a tunic and military cloak, armed with a helmet, and carrying a ram under his arm. In this production, ONATAS was assisted by CALLITELES, who was either his pupil or his son. It was dedicated at Olympia, by the inhabitants of the city Pheneus. (*Paus.* 5. 27. 5.)

5. Brazen statue of *Ceres Phigaleensis*, respecting which *Paus.* (8. 42. 4.) introduces a rather strange narrative, to be compared with that found in 1. 38. 8, respecting a statue of *Bacchus*.

6. Brazen statues of the *Grecian Chiefs*, who were chosen by lot to meet the challenge of Hector, presented at Olympia by the Achaean council. That of Ulysses was removed by Nero to Rome. (5. 25. 5.)

7. Brazen chariot made in honor of *Hiero*, after his death, by the order of his son Dinomenes. The horses yoked to the chariot, and the boys riding them, were made by CALAMIS. (6. 12. 1, 8. 42. 4.)

8. Large number of *pedestrian* and *equestrian* statues, made from the tenth part of the spoils taken by the Tarentines from the Peucetii, and dedicated at Delphi, by the former people. The statues of *Opis* king of the Iapyges, of the hero *Taras*, of *Phalanthus* the Laconian, and the figure of a *dolphin*, are expressly mentioned by *Paus.* (10. 13. 5.) In these productions, ONATAS was assisted by CALYNTHUS.

Only one of the *pictures* of ONATAS has been mentioned by *Paus.* (9. 41, 9. 5. 5.) placed on the wall of the vestibule of the temple of Minerva Area at Plataea; represented the first expedition of the Argives against Thebes, the mutual slaughter of Eteocles and Polynices, and the deep sorrow of their mother Euryganea. In

the latter of the passages referred to, the term 'Ονασίας is sometimes given; but Müller (*Ægin.* 107,) properly substitutes 'Ονατᾶς.

ONESAS, engraver of some precious stones, described by Bracci, tab. 88. 89.

ONESIMUS, engraver on precious stones of this name, mentioned in *Champollion-Figeac Lineamenta Archæologiæ*, 2, 33. (Paris, 1826.) One of the *gems* engraved by him, bearing the head of *Minerva*, is also described; but the authority, on which these statements rest, is uncertain.

OPHELIO I., painter, age and country uncertain, mentioned in *Anthol. Palat.* 6. 315, 316. painted *Pan* and *Aërope*.

II. Sculptor, country uncertain, son of ARISTONIDAS; made the figure of *Sextus Pompeius*, which is kept in the Royal Parisian Museum. See the *Catalogus of Clarac*, nr. 150.

ORUS, engraver on precious stones, one of whose *gems* exhibited a beautifully carved head of *Silenus*, (*Worsleian Mus.* 144.)

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PACUVIUS, celebrated Roman tragic poet, flourished about B. C. 150. *Pliny* (35. 4. 7.) mentions a painting of his, which was placed in the temple of Hercules, in the "Forum Boarium."

PÆONIUS I., Ephesian architect, age uncertain; in connection with DEMETRIUS, completed the most ancient temple of Diana at Ephesus, which was left unfinished by CHERSIPPRO; and with DAPHNIS the Milesian, erected a temple of Apollo at Miletus. (*Vitr. VII. Proæm.* 16.)

II. Statuary, sculptor of some embossed work, found in the anterior part of the roof of the temple of Olympian Jupiter. Thus *Paus.* says, (5. 10. 2.) Τὰ μὲν δὲ ἔμπροσθεν τοῖς ἄετοῖς ἐστὶ Παιωνίου, γένος ἐκ Μένδης τῆς Θυρκίας. This artist is also referred to in the following passage: Μεσσηνίων δὲ τῶν Δωριέων οἱ Ναυπακτόν ποτε παρὰ Ἀθηναίων λαβόντες ἄγαλμα ἐν Ὀλυμπίᾳ Νίκης ἐπὶ τῷ κίονι ἀνέστησαν· τοῦτό ἐστιν ἔργον μὲν Μενδαίου Παιωνίου, πεποιήται δὲ ἀπὸ ἀνδρῶν πολεμίων, ὅτε Ἀκαρναῖσι καὶ Οἰνιάδασι (ἐμοὶ δοκεῖν) ἐπολέμησαν. Μεσσηνιοὶ δὲ αὐτοὶ λέγουσι τὸ ἀνάθημά φησιν ἀπὸ τοῦ ἔργου τοῦ ἐν τῇ Σφακτηρίᾳ νῆσῳ μετὰ Ἀθηναίων, καὶ οὐκ ἐπιγράψαι τὸ ὄνομα τῶν πολεμίων σφᾶς τῷ ἀπὸ Λακεδαιμονίων δέματι. ἐπὶ Οἰνιάδων δὲ καὶ Ἀκαρνανῶν οὐδὲνα ἔχειν φόβον. (5. 26. 1.) These passages suggest and require a few observations. In the first place, an error has been committed by *Junius*, (*Catal. Artif. v. Mendæus*), and received by *Winckelm.* (*Opp. T. 6. p. 1. p. 11*), and even by *Meyer*, (*ad Winck. l. c. P. 2. p. 24, Hist. Art. Gr. 2, 82*), notwithstanding the refutation of *Junius*, by *Valckenaer*, (*Diatr. Eur.* 215.) The three critics above adverted to, contend, that the artist in question was named MENDÆUS, and was a native of Peonia; but this is certainly at variance with the express statement of the passage first cited. PÆONIUS was obviously the name of the artist, to whom *Paus.* refers, and he was a native of the city Menda in Thrace, (see *Poppo Proleg. ad Thuc.* 2, 375.) and thus it is, that in the second passage adduced, *Paus.* characterises PÆONIUS by the epithet Μένδαιος. With respect to the age of the

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artist before us, I cannot perceive how *Winckelmann* (*l. c.*) could be led to form the opinion, that he flourished before the expedition of Xerxes against Greece. This is briefly opposed by *Meyer*, (*l. c.*) but the arguments, which he urges, are comparatively trifling, and he passes over the several weighty considerations, which the words of *Pausanias* suggest. One of the most powerful of them is, that the statue of *Victory* made by PÆONIUS, was dedicated by the Messenians, who resided in Naupactus; and as we know that the Athenians allowed the ejected Messenians to occupy Naupactus in Olymp. 81. 2, it is obvious, that PÆONIUS must have practised statuary after this period. In relation to the statue in question, *Pausanias* expresses his uncertainty, whether it was erected in commemoration of the victory obtained by the Athenians and Messenians, over the Lacedæmonians at Sphacteria, or in celebration of that obtained over the Acarnanians and Cæniadæ by the Messenians alone. Whichever of these opinions is adopted, our decision as to the age of PÆONIUS stands unshaken. The battle of Sphacteria occurred in Olymp. 88. 4.; and the war between the Messenians inhabiting Naupactus, and the Cæniadæ and the Acarnanians, took place undoubtedly in Olymp. 87. 4. (see *Thuc.* 2, 80.) The date of the erection of the temple of the Olympian Jupiter, which was decorated with some embossed work of PÆONIUS, is equally in accordance with our views; for this temple was certainly built about Olymp. 84.

PAMPHILUS I., painter of Amphipolis, (*Suidas v. Ἀπελλῆς*), the pupil of *Eupompus*, and instructor of *APELLES*, *MELANTHIUS*, and *PAUSIAS*, (*Plut. Arat.* 13, *Pliny* 35. 10. 36.) The last of these artists he instructed also in enamelling, (*Pliny* 35. 11. 40.) *Quintilian*, (12. 10,) particularly notices in his character as an artist, that quality which he designates *ratio*. *Pliny* mentions him in the following passage:—"Pamphili *Cognatio et Prebium ad Philiuntem ac Victoria Atheniensium*: item *Ulysses in Rate*. Ipse Macedo natione, sed primus in pictura omnibus literis eruditus, præcipue arithmetice et geometrice, sine quibus negabat artem

perfici posse. Docuit neminem talento minoris annis decem: quam mercedem ei Apelles et Melanthius dedere. Et hujus auctoritate effectum est Sicyone primum, deinde et in tota Græcia, ut pueri ingenii omnia ante⁴ graphicen, hoc est, picturam, in buxo docerentur, recipereturque ars ea in primum gradum liberalium." In examining the age, in which PAMPHILUS flourished, we must take as the leading fact, his being the instructor of Apelles, who became very eminent about Olymp. 107. (see *Apelles*.) This Olympiad we may assume as that which closed the life of PAMPHILUS; and proceeding on this supposition, we must inquire into the age, in which he was actively engaged in his profession. Some light is thrown on this subject, by *Aristoph. Plut.* 385.

Ὁρῶ τιν' ἐπὶ τοῦ βήματος καθεδούμενον
Ἰκετηρίαν ἔχοντα, μετὰ τῶν παιδίων
καὶ τῆς γυναικὸς, καὶ διοίσοντ' ἄντικρυς
τῶν Ἡρακλειδῶν οὐδ' ὅτι οὖν τῶν Παμφίλου.

Many of the ancient Scholiasts consider Aristophanes to refer to a *tragic poet* of the name of PAMPHILUS; and one of them observes,—Ἐν μὲν τοι ταῖς Διδοσκαλίαις πρὸ τούτων τῶν χρόνων Πάμφιλος οὐδεὶς φέρεται τραγικός, γραφὴ μὲν τοῖ ἐστὶν οἱ Ἡρακλεῖδαι, καὶ Ἀλκμήνη καὶ Ἡρακλῆους θυγάτηρ Ἀθηναίους ἰκετεύοντες, Εὐρυσθέα δὲ δεδιότες, ἦτις Παμφίλου οὐκ ἐστίν, ὡς φασιν, ἀλλ' Ἀπολλοδώρου. ὁ δὲ Πάμφιλος ὡς εἴκοι καὶ νεώτερος ἦν Ἀριστοφάνους. Whatever we may think of the narrative of the Scholiast respecting Apollodorus and Pamphilus, it is certain that Aristophanes does not refer to a tragic poet, for such an opinion is entirely inconsistent with the context. The *Plutus* of Aristophanes was acted for the second time, in Olymp. 97. 4, and consequently the picture of the Heraclidæ must have been made previously to this year; and if we take this date in connection with Olymp. 107, as that in which PAMPHILUS died, we shall have a consistent theory as to the age of the artist before us. The remarks now offered are a sufficient refutation of the observations of Böttiger, in *Archæol. Pict.* 1, 279.; and the opinion, which we have maintained, that the work of PAMPHILUS referred to by Aristophanes, was a painting, and not a literary production, is supported by the authority of Winckelm. (*Opp.* T. 6. P. 1. p. 85.) Meyer, (*Hist. Art.* 1, 166,) Odofr. Müller, (*Proleg. Mythol.* 400.) The last of these critics, in commenting on the passage of Pliny already adduced, refers the battle of Phlius to Olymp. 102, or 103.; and he understands the victory of the Athenians there alluded to, of the naval triumph of Chabrias, near Naxos, in Olymp. 101. 1. In the interpretation of the phrase "ac victoria Atheniensium," Dalechamp has greatly perplexed himself; and Harduin even

proposes to change the word "victoria" to "hicteria."—It is uncertain, whether *Cicero*, (*de Orat.* 3, 21.) refers to this artist or to some other of the same name. The comment of *Burmman* on the words of Cicero, (*ad Quint.* 3, 6. p. 247.) has already been justly exposed by *Hemsterhuis*, *ad Aristoph.* l. c. p. 113.

II. Sculptor, country uncertain; pupil of PRAXITELES, must therefore have flourished about Olymp. 112. Among his productions there is mentioned a statue of Jupiter the Protector of Strangers, which was afterwards placed in the collection of Asinius Pollio. (*Pliny* 36. 5. 4.)

III. Engraver on precious stones, age and country uncertain. One of his *gems* is described by *Bracci*, *tab.* 90.

PANÆUS, Athenian painter, *cousin of Phidias* by the father's side, (*Strabo* VIII. p. 354.) and from this circumstance mentioned as the *brother* of this artist in *Paus.* 5. 11. 2, *Pliny* 35. 8. 34, and some other passages. (*Böttiger*, *Archæol. Pict.* 242.) Some have styled him PANÆUS, and others PANTÆUS; but neither of these terms can be approved. (*Siebenkees ad Strab.* T. 3. p. 129.) *Pliny* states that he flourished in Olymp. 83.; and adds the words, "Clypeum intus pinxit Elide Minervæ, quam fecerat Colotes Phidiæ discipulus." On this remark, another passage of *Pliny* throws considerable light:—"In Elide ædes est Minervæ, in qua frater Phidiæ Panæus tectorium induxit lacte et croco subactum, ut ferunt: ideoque si teratur in ea hodieque saliva pollice, odorem croci saporemque reddit." (36. 23. 55.) We learn from these statements of *Pliny*, that PANÆUS embellished not only the statue of *Minerva* made by COLOTES, but likewise the temple of this goddess in Elis. (Compare *Böttiger* l. c. 243.) Some paintings of this artist existed also in the temple of *Jupiter Olympius*. The three sides of the enclosure surrounding the base of the statue of the deity, were painted by him; and some of the embellishments are described by *Pausanias*, l. c. *Strabo* mentions, that PANÆUS assisted PHIDIAS in his statue of *Jupiter*:—the passage, which is as follows, is understood by *Böttiger*, p. 245, to relate particularly to the exterior of the throne, on which the Deity was represented as sitting. Πολλὰ συνέπραξε τῷ Φειδίᾳ Πάναινος ὁ ζωγράφος ἀδελφίδου ὡν αὐτοῦ καὶ συνεργολάβος πρὸς τὴν τοῦ Ἰοάνου (Διὸς) κατασκευήν, διὰ τὴν τῶν χρωμάτων κοσμήσιν, καὶ μάλιστα τῆς ἐξ ὀφθαλμοῦ δεικνυνταὶ δὲ καὶ γραφαὶ πολλαὶ τε καὶ θανμασταὶ περὶ τὸ ἱερὸν, ἐκείνου ἔργα. The most illustrious performance of PANÆUS, was a painting of the *Battle of Maratho*, placed in the *Pœcile* of Athens, thus noticed by *Pliny* 35. 8. 34:—"Pralium Atheniensium adversas Persas apud Marathona factum pinxit. Adeo jam colorum usus increbuerat, adeoque ars perfecta erat, ut in

and Edit. I., and it has the sanction likewise of Reg. I. and Dufresn. I.

⁴ The common reading is "ante omnia;" that which I have adopted, was proposed by *Gronovius*, on the authority of Codd. Voss. and Pint.

eo proelio iconicos duces pinxisse tradatur, Atheniensium Miltiadem, Callimachum, Cynægirum: barbarorum Datim, Artaphernem." This production is mentioned also by *Paus.* 1. 15. 4, and by *Æschines Ctesiph.* s. 186. Bekk. *PANÆUS* contended at the Pythian Games, with *TIMAGORAS* of Chalcis, but was unsuccessful, (*Pliny* 35. 9. 35.)

PANÆUS, engraver of a precious stone, now in the Royal Library at Paris, (*Clarac Descr. des Antiq.* 421.)

PANTIAS, statuary, born in the island of Chios, and instructed by his father *SOSTRATUS*, (*Paus.* 6. 9. 1.) In the article *Aristocles*, it has been shewn, that *PANTIAS* was the seventh, in the line of tuition, from *ARISTOCLES* of Cydonia, (*Paus.* 6. 3. 4.) and that he flourished about Olymp. 96. This last conclusion is supported by additional arguments, by *Thiersch*, (*Epoch. Art. Gr.* III. Adnot. 85.) *PANTIAS* does not appear to have attained great celebrity, since mention is made only of some statues of *Combatants at the Public Games*, formed by him, (*Paus.* 6. 3. 4, 6. 9. 1, 6. 14. 3.)

PAPIAS, see *Aristeas*.

PARRHASIUS, painter, extolled in the highest manner by ancient writers, (*Isocr.* π. Ἀντιδόσ. 2. Bekk.) native of Ephesus; son and pupil of *EVENOR*, whom *Pliny* (35. 9. 36,) states to have lived in Olymp. 90. (see also *Paus.* 1. 28. 2, *Juba ap. Harpocr.* v. Παρράσιος, *Strab.* 14. p. 642.) According to this statement we must infer, that *PARRHASIUS* was engaged in his profession, from about Olymp. 96. There can be no question as to the country of *PARRHASIUS*; the explicit assertion that he was a native of Ephesus, is well supported; and if some writers, as *Seneca Controv.* 5. 10, *Acro ad Hor.* 4. 8, have mentioned him as an *Athenian*, this circumstance is satisfactorily explained by *Junius*, who supposes that he was presented by the Athenians with the freedom of their city. This opinion he rests chiefly on the words of *Plut. Thes.* 4. Οἱ Ἀθηναῖοι Σιλανίωνα τιμῶσι καὶ Παρράσιον, εἰκόνων Θησέως γραφεῖς καὶ πλάστας γενομένους. It has been shewn by *Tolkenius*, (*Amalth.* 3, 123,) that the native country of artists has been frequently confounded with the states, of which they were afterwards constituted citizens. The age, in which *PARRHASIUS* appeared, requires more lengthened consideration; for though the deduction above made from the statement of *Pliny*, is clear and consistent, there are other passages, which involve the subject in difficulty, one of *Paus.* (1. 28. 2,) adduced under the article *Mys*, seems to imply, that *PARRHASIUS* was a contemporary of *PHIDIAS*; for it is stated, that *PARRHASIUS* was an assistant

of *Mys*, who engraved the shield of the brazen statue of *Minerva*, which *PHIDIAS* made out of the spoils obtained at the battle of Maratho. If then, *PARRHASIUS* was really a contemporary of *PHIDIAS*, which *Heyne* confidently admits, (*Opusc. Acad.* 5, 367.) he must have lived about Olymp. 84. On the other hand, *Seneca* (l. c.) writes, "Parrhasius pictor Atheniensis, cum Philippus captos Olynthios venderet, emit unum ex his senem, perduxit Athenas, torsit, et ad exemplar ejus pinxit *Promethea*. Olynthus in tormentis perit: ille tabulam in templo Minervæ posuit: accusatur religionis læsæ." Now the capture of Olynthus referred to in this passage, took place in Olymp. 108. 2, B. C. 347.; and between Olymp. 84, and this period, there is an interval of 97 years, during which *PARRHASIUS*, if a contemporary of *PHIDIAS*, must have been engaged as a painter. We must, then, either discard the statement of *Seneca* respecting Olynthus, or relinquish the idea of *PARRHASIUS* having lived in the same age as *PHIDIAS*; and to guide our decision, we should have recourse to the inference above drawn from *Pliny*, and to other authorities. The passage of *Pliny* implies, that *PARRHASIUS* flourished about Olymp. 96.; and *Quintilian*, (12. 10. p. 369,) places *PARRHASIUS* and *ZEUXIS* about the time of the Peloponnesian war,* producing in support of this opinion, the well-known conversation of the former artist with Socrates, (*Xenoph. Mem.* 3, 10.) Now Socrates died in Olymp. 95. 1.; and this date fully accords with the year, to which *PARRHASIUS* is assigned by *Pliny*. The narrative of *Seneca* respecting the Olynthian may be received in connection with the testimony of *Pliny* respecting the time of *PARRHASIUS*; for we may conceive, that the life of the artist was extended to a very advanced age. The statement of *Pausanias*, however, which implies that *PHIDIAS* and *PARRHASIUS* were contemporaries, must be discarded; and the decided inconsistency of the passage has been already noticed in the article *Mys*.

Having premised these remarks respecting the country and age of the artist before us, I will proceed to notice his productions, first adducing the statements of *Pliny*, and afterwards collecting from various other sources, some additional information:—"Parrhasius Ephesi natus et ipse multa constituit. Primus symmetriam picturæ dedit, primus argutias vultus, elegantiam capilli, venustatem oris, confessione artificum in lineis extremis palmam adeptus.⁵ Hæc est in pictura summa sublimitas. Corpora enim pingere et media rerum, est quidem magni operis, sed in quo multi gloriam tulerint. Extrema corporum facere

* I may here be allowed incidentally to mention a surprising error of *Meyer*, (*ad Winckelm.* 6, 2, 173,) who conceives, that *Quintilian* designed to extend the age of *PARRHASIUS*, to the successors of Alexander. The words, on which he founds this opinion, relate in a general manner, to the art of painting.

⁵ In illustration of this passage, *Junius*, (*Catal.* 143,) appropriately cites *Quintilian*. 12. 10. "Parrhasius ita circumscriptis omnia, ut eum legum-latorem vocent, quia deorum atque heroum effigies, quales ab eo sunt traditæ, ceteri, tanquam ita necesse sit, sequuntur."

et desinentis picturæ modum includere, rarum in successu artis invenitur. Ambire enim se extremitas ipsa debet⁶ et sic desinere, ut promittat alia post se, ostendatque etiam, quæ occultat. Hanc ei gloriam concessere Antigonus et Xenocrates, qui de *Picturis* scripsere, prædicantes quoque, non solum confitentes alia multa. Graphidis⁷ vestigia exstant in tabulis ac membranis ejus, ex quibus proficere dicuntur artifices. Minor tamen videtur sibi comparatus in mediis corporibus exprimentis. Pinxit *Demon Atheniensium*, argumento quoque ingenioso; debebat⁸ namque varium, iracundum, injustum, inconstantem, eundem exorabilem, clementem, misericordem, gloriosum, excelsum,⁹ humilem, ferocem, fugacemque et omnia pariter ostendere.¹⁰ Idem pinxit et *Thesea*,¹ qui Romæ in Capitolio fuit, et Navarchum thoracatum, et in una tabula, quæ est Rhodi, *Meleagrum*, *Herculem*, *Persea*. Hæc ibi ter fulmine ambusta neque obliterata, hoc ipso miraculum auget. Pinxit et *Archigallum*; quam picturam amavit Tiberius princeps, atque ut auctor est Decius Eculeo, L.X. sester-

⁶ This is the reading of Reg. I.; common lection, "Debet se extremitas ipsa."

⁷ The usual punctuation is, "non solum confitentes. Alia multa graphidis," &c. This, however, is inconsistent; for the passage thus arranged would imply, that some traces of his designs had been previously mentioned. The reading, which I have adopted, is supported by Reg. I. Dufresn. I. Colbert. and Edit. I. and it is approved by *Durand* ad h. l. 247. Respecting the word "graphidis," see *Gesner* ad h. l. in *Chrestom.* *Plin.* 979.

⁸ The ancient Cod. Pint., and all my MSS. have this reading. The word usually given, is "volebat."

⁹ This arrangement of the words has the support of all my MSS.; common reading, "excelsum, gloriosum."

¹⁰ The remarks of various ancient writers on this production, are collected in the work entitled *Kunstblatt Zum Morgenbl.* 1820, nr. 11.

¹ Respecting this portrait of *Theseus*, see the passage of *Plutarch* already cited, and the observations offered under *Euphranor*.

² The word "Philiscum" is usually separated from "et Liberum Patrem," by a comma. I have removed the stop, following the authority of *Nækius*, *Sched. Crit.* 26, and conceiving that the words are very closely connected in their application. "Philiscum" is to be understood not of the tragic poet of Coreyra, but of a comic poet; and Bacchus was the great patron of the drama.

³ This priest was probably *Megabyzus*, mentioned by *Tzetzes Chil.* 8. 198.

⁴ The common reading is "Laudantur;" but the singular form of the verb is supported by all my MSS. and by Edit. I.

⁵ The term "Ulises" rests on the powerful authority of Reg. I.

⁶ After "insolentius," the words "et arrogantius" are commonly added; but they are wanting in Reg. I. Dufresn. I. and Edit. I.

⁷ The term "Habrodiæus" is properly found in Reg. I., instead of the usual reading "Abrodiæus." The statement here made by *Pliny* is confirmed by *Athen.* 12. p. 543. 'Επύγραψε δὲ ἐπὶ πολλῶν ἔργων αὐτοῦ καὶ τὰδε

Ἀβροδιαύτος ἀνὴρ ἀρετὴν τε σέβων τὰδ' ἔγραψεν

Παρράσιος, κλεινὴν πατρίδος ἐξ' Ἐφέσου.
Οὐδὲ πατὴρ λαθόμεν Εὐήνορος, ὅς μ' ἀνέφυσε

Γνήσιον, Ἑλλήνων πρῶτα φέροντα τέχνης.

tiis æstimatam cubiculo suo includit. Pinxit et *Cressam Nutricem*, *Infantemque in Manibus ejus*, et *Philiscum*² et *Liberum Patrem adstante Virtute*; et *Pueros duos*, in quibus spectatur securitas et ætatis simplicitas, item *Sacerdotem*³ adstante *Puero cum Acerre et Corona*. Sunt et duæ picturæ ejus nobilissimæ; *Hoplites* in certamine ita decurrens, ut sudare videatur, alter arma deponens, ut anhælere sentiat. Laudatur⁴ et *Aneas Castor*que ac *Pollux* in eadem tabula, item *Telephus*; *Achilles*, *Agamemnon*, *Ulixes*.⁵ Fœcundus artifex, sed quo nemo insolentius⁶ sit usus gloria artis. Namque et cognomina usurpavit, *Habrodiæum*⁷ se appellando, aliisque verbis principem artis, et eam ab se consummatam. Super omnia Apollinis se radice ortum, et *Herculem*, qui est *Lindi*,⁸ talem a se pictum, qualem sæpe in quiete vidisset. Ergo magnis suffragiis superatus a *Timanthe Sami*⁹ in *Ajace Armorumque Judicio*, herois nomine se moleste ferre dicebat, quod iterum ab indigno victus esset. Pinxit et minoribus tabellis libidines,¹⁰ eo genere petulantibus joci¹ se reficiens."

Ἡὕχρησ δ' ἀνεμειήτως ἐν τούτοις·

Εἰ καὶ ἄπιστα κλύουσι λέγω τὰδε· φημί γὰρ ἦδη

Τέχνης εὐρήσθαι τέματα τῇσδε σαφῇ
Χειρὸς ὑφ' ἡμετέρης· ἀνυπέρβλητος δὲ

πέπληγεν
Οὖρος· ἀμώμητον δ' οὐδὲν ἔγεντο
βροτοῖς.

⁸ To this painting *Athenæus* (l. c.) refers in the following manner: Τερατευόμενος δὲ ἔλεγεν, ὅτε τὸν ἐν Λίνδῳ Ἡρακλῆα ἔγραφεν, ὡς ὄναρ αὐτῷ ἐπιφανόμενος ὁ Ζεὺς σχηματίζοι αὐτὸν πρὸς τὴν τῆς γραφῆς ἐπιτηδεύτητα· ὅθεν καὶ ἐπέγραψε τῷ πίνακι, Οἶος δ' ἐννόχιον φαντάζετο πολλάκι φοιτῶν

Παρράσιφ δὲ ὕπνου, τοῖος ὁδ' ἐστὶν ὁρᾶν.

Respecting the luxury and effeminacy of *PARRHASIUS*, see *Athen.* l. c. & XV. p. 687. *Ælian* V. H. 9, 11.

⁹ This victory of *TIMANTHES* is noticed by *Ælian* V. H. 9, 11. *Athen.* l. c. *Eustath.* ad *Od.* L. 545. The second of these writers gives the following remark of *PARRHASIUS*, uttered in relation to his defeat, 'Ὡς αὐτὸς μὲν ὀλίγον φροντίζοι, Αἴαντι δὲ συνάχζοιτο δεύτερον ἡττηθέντι.

¹⁰ Among the paintings adverted to in this clause, were doubtless that of *Archigallus* previously mentioned, and another picture noticed by *Suetonius*, *Tiber.* 44.—"Tiberius Cæsar *Parrhasii* tabulam, in qua *Meleagro Alalanta ore morigeratur*, legatam sibi sub conditione, ut si argumento offenderetur, decies pro ea H—S. acciperet, non modo prætulit, sed et in cubiculo dedicavit."—The word "libidines" is therefore properly rendered by *Odofr. Müller*, (*Proleg. Myth.* p. 380.) "immodest drawings." Some have erroneously interpreted the clause in relation to caricatures.

¹ The common reading is "petulantis joci;" that given above has the sanction of all my MSS. The passage before us led *Lachmann* to propose the substitution of "jocum" for "locum" in *Propert.* 4, 8, 12. (3, 7, 12. *Burm.*)

"Parrhasius parva vindicat arte locum."

The reason or design of the proposed alteration, I really cannot understand; and the opinion of *Weicker*, (*ad Philostr.* 396.) that "*Pyreicus*" should be substituted for "*Parrhasius*" is far more probable and consistent.

In addition to the paintings enumerated in this passage of *Pliny*, the following are noticed by other writers:—

1. Figure of *Mercury*, *Themist.* 14. Φασι τὸν Παρράσιον, ὅτι γράφειν τὸν Ἑρμῆν ἐγγχειρήσας τὴν ἑαυτοῦ μορφήν τῷ πίνακι ἐγκατέθετο, καὶ ἔξαπατᾷ τοὺς ἀνθρώπους τὸ ἐπίγραμμα τῆς εἰκόνης· οἴονται γὰρ ὅτι Παρράσιος αὐτὸν ἐτίμησέ τε καὶ ἐκύδηνε τῷ ἀναθήματι, πόρρω ὅντες τῆς ζωγραφίας· ὃς ἵνα φύγῃ ἀπειροκαλίαν τε καὶ φιλαυτίαν, ἀλλοτρίῳ ὀνόματι εἰς τὴν γραφὴν κατεχρήσατο.

2. Figure of *Ulysses* counterfeiting *Insanity*, (*Pseudo-Plut. de Aud. Poët.* 3.)

3. Portrait of *Philoctetes*, (*Anthol. Gr.* 4. 8. 111. *Append. Anth. Palat.* 2, 658.)

4. Picture representing a *Linen Curtain*, which the artist brought forward in his contest with *ZEUXIS*, and which *ZEUXIS* himself mistook for a real curtain. See the passage of *Pliny*, cited under *ZEUXIS*.

PASIAS, distinguished painter, *Pliny* 35. 11. 40. "Erigonus tritor colorum Nealcæ pictoris in tantum ipse profecit, ut celebrem etiam discipulum reliquerit Pasiam, fratrem Æginetæ fictoris." He must have flourished about Olymp. 140, a circumstance established in the article *Æginetæ*.

PASITELES I., statuary, flourished about Olymp. 78. noticed in the article *Colotes*.

II. Very eminent statuary, sculptor, and engraver. *Pliny* (35, 45.) "In omnibus his summus nihil unquam fecit, antequam finxit, et plasticen matrem reliquarum artium dixit," (36, 4.) "In Græcia, Italiæ ora natus fuit, et civitate Romana donatus cum iis oppidis, *Jovem* fecit eborum in Metelli æde, qua Campus petitur. Accidit ei, cum in navalibus, ubi feræ Africanæ erant, per caveam intuens leonem cælaret, ut ex alia cavea panthera erumperet, non levi periculo diligentissimi artificis. Fecisse opera complura dicitur, sed quæ fecerit, nominatim non refertur." From this passage we may infer, that he lived in the time of Pompey the Great,—a circumstance expressly asserted by *Pliny* in another place, (33, 55.) He made several statues, which were placed in the temple of Juno, enclosed within the Portico of Octavia, (*Pliny* 36. 5. 4. n. 10.) so that his life must have been protracted until about B. C. 30. On these points I have enlarged in *Amalth.* 3, 293.; and to my Dissertation there inserted, I would refer the reader. I have observed there, that in all the passages of *Pliny* referred to, some MSS. have "*Praxiteles*" and others "*Pasiteles*," and the reason of this variation is explained by *Oberlin, Præf. ad Tacit. T. 1. p. 15.** One of the pupils of *PASITELES*, of the name of *STEPHANUS*, is mentioned in an Alban Inscr.: see *Thiersch, Epoch. Art. Gr. 3. Adnot.* 93, in connection with the remarks offered under *Ste-*

phanus. The accordance between the opinions of *Thiersch*, and those which I have advanced in the *Amalthea*, is to me highly gratifying; but I fear, that his proposed construction of the passage of *Pausanias*, which he cites, will not be generally approved.—*PASITELES* wrote four volumes of the *Admirable Productions contained in the whole World.* (*Pliny* 36, 4.)

PATROCLES I., statuary, flourished in Olymp. 95, in connection with *NAUCYDES*, *DINOMENES*, and *CANACHUS* II. This is asserted by *Pliny* (34. 8. 19,) and is confirmed by *Pausanias*, (10. 9. 4,) who mentions that *PATROCLES* made the statues of some, who conquered at Ægospotamos with Lysander, which statues were placed at Delphi. The battle of Ægospotamos took place in Olymp. 93. 4, B. C. 405.; so that we may consistently assume, that the large group of figures described by *Paus.*, was dedicated at Delphi in Olymp. 95. *PATROCLES* is included by *Pliny* among those artists, who made figures of *Combatants at the Public Games, Huntsmen, and Men engaged in Sacrificing*. He appears to have been a *Sicyonian*; for his son and pupil, *DÆDALUS* II., is expressly termed a *Sicyonian*, in *Paus.* 6. 3. 2. This last artist erected for the Eleans, about Olymp. 95, a trophy celebrating their victory over the Lacedæmonians; and thus we must conclude, that the father and son,—the former considerably advanced in life, the latter a young man,—practised statuary in the very same period.

II. Statuary of Crotona, son of Catillus; made a statue of *Apollo* of box-wood, having the head adorned with gold, which was dedicated by the Locri Epizephyrii at Olympia. (*Paus.* 6. 19. 3.) The age in which he flourished, is uncertain.

PAUSANIAS I., statuary, born at Apollonia, and contemporary of *DÆDALUS* the Sicyonian, in Olymp. 95.; in connection with this artist, made a large group of statues, which were dedicated at Delphi by the inhabitants of Tegea. (*Paus.* 10. 9. 3.)

II. Painter, age and country uncertain, mentioned by *Athen.* XIII. 567, among those, who made portraits of *Prostitutes*. It is possible, however, that the term "*Pausanias*" is in this passage a corruption of "*Pausias*;" and the mention of *Glycera* seems to invest this idea with probability. See *Pausias*.

PAUSIAS, painter of Sicyo, contemporary with *APELLES*, *Pliny* (35. 11. 40.) "Pamphilus Apellis præceptor, non pinxisse solum² encausta,³ sed etiam docuisse traditur Pausian Sicyonium, primum in hoc genere nobilem. Brietis filius hic fuit, ejusdemque primo discipulus. Pinxit et ipse penicillo parietes Thespiis, cum reficerentur quondam a Polygnoto picti; multumque comparatione superatus existimabatur, quoniam non suo genere certasset.

and those of *Gronovius*. The common reading is "tantum."

³ The term "encausta," conjecturally substituted by *Gronovius* for "encaustica," is supported by the powerful authority of Reg. I.

* *Hirtius*, (*Annal. Crit. Liler. Berol.* 1827. p. 240,) approves of the term "*Pasiteles*:" but very strangely makes the artist before us, a contemporary of *POLYCLEES* II. in Olymp. 155.

² The word "solum" is found in all my MSS.

Idem et lacunaria primus pingere instituit, nec cameras ante eum taliter adornari mos erat. Parvas pingebat tabellas, maximeque *pueros*. Hoc æmuli interpretabantur eum⁴ facere, quoniam tarda picturæ ratio esset illa. Quamobrem daturus celeritatis famam,⁵ absolvit uno die tabellam, quæ vocata est *hemeresios*, *puero* picto. Amavit in juvena *Glyceram* municipem suam, inventricem coronarum, certoque imitatione ejus ad numerosissimam florum varietatem perduxit artem illam. Postremo pinxit ipsam⁶ cum corona, quæ e nobilissimis ejus tabula appellata est *Stephaneplocos*, ab aliis *Stephanopolis*,⁷ quoniam *Glycera* venditando coronas sustentaverat paupertatem. Hujus tabulæ exemplar quod apographon vocant, L. Lucullus duobus talentis emit Dionysius Athenis. Pausias autem fecit et grandes tabulas, sicut spectatum in Pompeii porticibus bovm immolationem. Eam picturam⁸ primus invenit; postea⁹ imitati sunt multi, æquavit nemo. Ante omnia cum longitudinem bovis ostendere vellet, adversum eum pinxit, non transversum; et abunde intelligitur amplitudo. Dein cum omnes, quæ volunt eminentia videri, candicantia faciant coloremque condant¹⁰ nigro, hic totum bovem atri coloris fecit, umbræque corpus ex ipsa dedit, magnaque prorsus arte in æquo exstantia ostendens, et in confrecto solida omnia. Sicyone et hic vitam egit, diuque fuit illa patria picturæ."

In addition to the paintings of PAUSIAS here mentioned, there were two at Epidaurus, which *Paus.* (2. 27. 3.) thus notices:—Οἶκημα δὲ περιφέρεις λίθου λευκοῦ, καλούμενον Θόλος, ῥέκοδομηται πλησίον, Σέας ἄξιον, ἐν δὲ αὐτῷ Πανσίου γράψαντος βέλη μὲν καὶ τόξον ἐστὶν ἀφεκῶς Ἔρωος, λῦραν δὲ ἀντ' αὐτῶν ἀράμενος φέρει. γέγραπται δὲ ἐν ταῖς καὶ Μένει, Πανσίου καὶ τοῦτο ἔργον, ἐξ ἑλάνης φύλης πίρουσα· ἰδοὺς δὲ κἂν ἐν τῇ γραφῇ φύλην τε ἑλάνου καὶ δι' αὐτῇς γυναικὸς πρόσωπον. PAUSIAS was the father and instructor of ARISTOLAUS, (*Pliny l. c.*)

PAUSO, painter, country uncertain. He is mentioned by the *Schol. Aristoph. Plut.* 602, as remarkable for poverty. On the words of the poet, Παύσωνα κἀλεῖ τὸν ξόσττον, the *Scholias*t observes, Ὁ Παύσων δὲ ἐπὶ πένιᾳ κωμωδεῖται ζωγράφος ὢν. From this passage we may perhaps infer, that PAUSO was a contemporary of Aristophanes; but at the least, it is certain, that he flourished before Aristotle, who remarks, (*Poët.* 2), that he was accustomed to represent persons to their disadvantage. In accordance with this statement, is another remark of Aristotle, (*Polit.* VIII. 5. p. 267. *Göttl.*) Δεῖ μὴ τὰ Παύσωνος θεωρεῖν τοὺς νέους, ἀλλὰ τὰ Πολυγνώστου,

κἂν εἰ τις ἄλλος τῶν γραφέων ἡτῶν ἀγαλματοποιῶν ἐστὶν ἡθικός. A short narrative respecting PAUSO deluding men by his art, is given by *Plut.* (*de Pyth. Orac.* 5,) by *Lucian* (*Encom. Demosth.* 24,) and by *Ælian* (*V. H.* 14. 15.) See also *Böttiger de Archæol. Pict.* 1, 266.

PAZALIAS, engraver on precious stones, age and country uncertain; one of his *gems* representing a Priestess of Bacchus sitting on the back of a Centaur, and ruling it with a 'Thyrsus,' is described in the work entitled "*Spilisbury-Gems*," nr. 26.

PEDIUS, Roman painter, flourished in the first age before the birth of Christ, *Pliny* (35. 4. 7.) "Q. Pedius, nepos Q. Pedii Consularis triumphalisque a Cæsare Dictatore coheredis Augusto dati, cum natura mutus esset, eum Messala orator, ex cujus familia pueri avia erat, picturam docendum censuit, idque etiam Divus Augustus comprobavit. Puer magni profectus in ea arte obiit."

PERGAMUS, engraver on precious stones, age and country uncertain, (*Bracci T.* 2. tab. 92.)

PERICLITUS, statuary, country uncertain, mentioned only by *Pausanias* in the following passage:—Ἀφροδίτῃ χαλκῇ, Κλέωνος ἔργον Σικωνίων· τοῦτον δὲ ὁ διδάσκαλος τοῦ Κλέωνος, ὄνομα Ἀντιφάνης, ἐκ φοιτήσεως Περικλείτου· Πολυκλείτου δὲ ἦν τὸ Ἀργεῖον μαθητὴς ὁ Περικλείτος. The line of artists, here traced, is the following:—

POLYCLITUS the Argive.

PERICLITUS.

ANTIPHANES.—CLEO.

Now as POLYCLITUS the Argive certainly flourished in Olymp. 84, and ANTIPHANES is to be referred to about Olymp. 94, it follows, that PERICLITUS, who was the friend rather than the tutor of ANTIPHANES, (ἐκ φοιτήσεως) must have flourished about Olymp. 90.—Another passage of *Pausanias*, in which the name of this artist has by some been given, (2. 22. 8,) is noticed and correctly exhibited in the article *Naucydes*.

PERICLYMENUS, statuary, age and country uncertain, mentioned by *Pliny* among those artists, who executed with success, figures of *Armed Men*, *Combatants at the Public Games*, *Huntsmen*, and *Men engaged in Sacrificing*. *Tatian*, (*Orat. adv. Gr.* 55. p. 118. *Worth.*) adverted to him as the maker of the figure of a female, who had successively brought forth thirty children. This female is named *Eutycheis* by *Pliny* 7. 3.

PERILLUS, well-known statuary, maker of the *Brazen Bull*, formed as an instrument of torture, and presented to Phalaris,

⁴ The common reading is "eum interpretabantur." The arrangement, which I have adopted, is found in Reg. I.

⁵ Most Edd. have, "Quamobrem arti daturus et celeritatis famam." I have corrected the passage, from Reg. I. II. Dufresn. I. Colbert.

⁶ The word "ipsam" is found instead of "illam," in Reg. I. II. Dufresn. I. Colbert. Edit. I.

⁷ Respecting this word see *Lobeck ad Phryn.* 651.

⁸ The common reading is "Eam enim picturam;" conj. wanting in Reg. I. II., Dufresn. I. and Colbert.; I have therefore omitted it.

⁹ The relative pronoun "quam" is usually inserted before "postea," but it is wanting in Reg. I.

¹⁰ The term "condant" has the support of my MSS., and of Edit. I. Our common Edd. have "condiant."

tyrant of Agrigentum. It is unnecessary to collect the statements of various writers respecting him, since all have respect to this one production. In regard to his name, most authors adopt that given above; but *Lucian*, (*Encom. Phalar.*) and the *Scholias* on *Pind. Pyth.* 1, 185, designate him PERILAUS, unless indeed we are to regard this word as an error of transcription. The change from ΠΕΡΙΑΛΑΟΣ to ΠΕΡΙΛΑΟΣ is extremely easy. A similar name has been critically discussed by *Hermann*, in his work entitled "*Über Bakhs Behandlung der Griech. Inschriften*," p. 106. The city, in which PERILLUS was born, cannot be clearly ascertained; but probably he was an Agrigentine. As *Phalaris* reigned from Olymp. 53. 4. B. C. 565, to Olymp. 57. 4, B. C. 549, (*Clinton Fast. Hellen.* p. 4,) it is evident, that the artist flourished within this period. Respecting the *Brazen-Bull* above adverted to, see the learned remarks of *Göller*, (*de Situ et Origine Syracus.* 272.) and *Böttiger*, (*Kunstmithologie* 1, 380.)

PERSEUS, painter, country uncertain, pupil of APOLLO, to whom he addressed a treatise on *Painting*, (*Pliny* 35. 10. 3.) must have flourished about Olymp. 118.

PHLAX, architect of Agrigentum, who about Olymp. 75, superintended many public works, undertaken at the expense of his fellow-citizens. The esteem, in which his services were held, as an architect, induced the Agrigentines to term the drains of their city *φαίαιες*.

PHALERIO, painter, made a figure of *Scylla*; age and country uncertain. (*Pliny* 35. 11. 40.)

PHARAX, statuary or sculptor of Ephesus, mentioned by *Vitruv.* III. *Proam.* s. 2, as one of those, who failed to attain distinction, not through a want of industry or talent, but through the unpropitious influence of circumstances.

PHARNACES, engraver on precious stones, age and country uncertain, *Bracci* 2, 93, *Spilsbury-Gems*, nr. 11.

PHASIS, painter, age and country doubtful; made a portrait of the distinguished *Cynægirus*, in which he represented him with both his hands. This painting forms the subject of an *Epigram* in *Anthol. Gr.* 4. 8. 117. (*Append. Anth. Palat.* 2, 660.)

PHIDIAS. In entering on the history of this most distinguished artist, I cannot but feel a timidity, inspired both by the difficulties, which encompass the subject, and by the consideration, that it has already occupied the attention of many eminent critics. Aware of the weakness of my own powers, which unfits me for profound speculative inquiries, I will endeavour to exhibit those particulars, which are clearly established; and shall then look forward with interest, to the publication of the *Dissertation of Odofr. Müller on the Life of PHIDIAS*, an admirable outline of which is given in *Nunt. Liter. Gotting.* 1824. scid. 115.

PHIDIAS was the son of Charmidas an Athenian, (*Paus.* 5. 16. 2, *Strabo* VIII. 353.) the brother of PLISTÆNETUS, (*Plutarch, Utrum Bello an Pace Clariores fuer. Athen.* 7, 363. R.) and cousin of PANÆNUS by the father's side, (see *Panænus*.) *Pliny* (34. 8. 19,) observes, that he flourished in Olymp. 84.;¹ and the reason of this statement is obvious. In the period in question, Pericles became the leading statesman of Athens, (*Clinton, Fast. Hellen.* ad. a. 444. and 429.) and immediately procured the formation of many illustrious works of art, some of which were executed by PHIDIAS himself, and others were made under his inspection. In the third year of Olymp. 85, B. C. 438, while Theodorus was archon, Pericles dedicated in the Parthenon the celebrated statue of *Minerva*, composed of ivory and gold, (*Euseb.* ad h. a.) and this fact confirms the statement of *Pliny*, or rather of the writer, whose testimony *Pliny* approved, because it shews that PHIDIAS must have commenced this very laborious performance in Olymp. 84. A different account, however, seems to be given by *Philochorus*, as quoted by the *Schol. Aristoph. Pac.* 604:—Φιλόχορος ἐπὶ Πυθοδώρου ἀρχοντος ταῦτά φησι "Καὶ τὸ ἀγαλμα τὸ χρυσοῦν τῆς Ἀθηνᾶς ἐστάθη εἰς τὸν νεῶν τὸν μέγαν, ἔχον χρυσοῖον σταθμὸν τάλαντων μὲν, Περικλέους ἐπιστατοῦντος, Φειδίου δὲ ποιήσαντος. Καὶ Φειδίας ὁ ποιήσας, δόξας παραλογίζεσθαι τὸν ἐλέφαντα τὸν εἰς τὰς φολίδας, ἐκρίθη, καὶ φυνὼν εἰς Ἥλιν ἐργολαβῆσαι τὸ ἀγαλμα τοῦ Διὸς τοῦ ἐν Ὀλυμπίᾳ λέγεται. Τοῦτο δὲ ἐξεργασάμενος ἀποθανεῖν ὑπὸ Σκυθοδώρου, ὅς ἐστιν ἀπὸ τούτου ἔβδωρος."—"Φειδίας, ὡς Φιλόχορος φησιν ἐπὶ Πυθοδώρου ἀρχοντος τὸ ἀγαλμα τῆς Ἀθηνᾶς κατασκευάσας ὑφείλετο τὸ χρυσοῖον ἐκ τῶν δρακόντων τῆς χρυσελεφαντίνης Ἀθηνᾶς, ἐφ' ᾧ καταγινώσκεις ὅτι αὐτῶν ὡς νοσφισάμενος ἀνῆρέθη." Omitting for the present, the latter of these '*Scholias*,' and limiting our attention to the former, we must first observe, that there never was an archon of the name of *Scythodorus*, and that the term Σκυθοδώρου must be an error of the Scholiast, or of a transcriber, who finding in *Philochorus* the word Πυθοδώρου, and conceiving that it involved difficulty, introduced a new archon, who should be considered as ruling B. C. 429,—a year in which Pericles was dead. These views are advanced by *Palmer*, (*Exercit.* 746,) and are approved by *Corsini*, (*Fast. Att.* 3. p. 217.) but it is questionable, whether another opinion of *Palmer*,—that Πυθοδώρου in the commencement of the passage, should be changed to Θεοδώρου,—is equally satisfactory and probable. The design of the proposed alteration is to reconcile *Philochorus* and *Eusebius*; but *Heyne* has properly remarked, (*Antiq. Auf.* 1, 197,) that *Philochorus*, in narrating the transactions of the archonship of *Pythodorus*, had in view not the statue of *Minerva* made by PHIDIAS, but the accusation brought against the artist, and that he

¹ This is the date found in *Reg. I.*

adverted to the former only for the sake of illustration. The correctness of this method of understanding the passage, will be evident on attentive inquiry; and thus the first remark of Philochorus must be considered to imply, that PHIDIAS died in Olymp. 87. 1, B. C. 432,—a circumstance confirmed by the second *Scholium* adduced, when the stops are correctly arranged, (ὡς Φιλόχορος φησι ἐπὶ Πυθόδωρου ἀρχοντος,) and there is consequently no contradiction between Eusebius and Philochorus. (See the remarks of Müller l. c.)

Having attained a satisfactory conclusion on these points, we may now advance to others intimately connected with them. And in the first place, we must advert to three productions of PHIDIAS, which appear to involve in confusion, the dates of his history. *Pausanias* states, (1. 28. 2,) that a brazen statue of *Minerva* was made by him out of the spoils of the victory at Maratho, and placed in the Acropolis. In another passage, (9. 4. 1,) he mentions a second statue of *Minerva* made from these spoils, and erected by the Plateans with the assistance of PHIDIAS:—Ὡκοδομήθη δὲ ἀπὸ λαφύρων, ἃ τῆς μάχης σφίσιν Ἀθηναῖοι τῆς ἐν Μαραθῶνι ἀπένεμναν. And in the third place, *Pausanias* notices a large group of statues of *Athenian Heroes*, made by PHIDIAS from the spoils in question, and dedicated at Delphi. Now the battle of Maratho took place in Olymp. 72. 3, B. C. 490.; and if we suppose, that according to the customs of the Greeks, the statues just mentioned were made soon after the victory, which they were designed to celebrate, it would follow that PHIDIAS had attained the period of old age,—that he was indeed nearly 80 years old, when he executed his two most admirable productions. This opinion is too improbable to be received; and its difficulties are increased by the narrative respecting *Pantarcus* to be afterwards adduced, and by the express words of *Paus.* 7, 27, 1. In this passage, the historian mentions a statue of *Minerva* kept at *Pellene*, which was the production of PHIDIAS; and adds that it was made by him, *before* he executed his statue of *Minerva* of ivory and gold, dedicated at Athens, and before that statue of the goddess, which was placed at Platea. The latter remark seems to require us to place the age of PHIDIAS even earlier than was required by the three productions before adverted to; and thus greatly increases our perplexity. Every difficulty as to *time*, may indeed be removed by supposing, that PHIDIAS did not make the productions in question out of the Marathonian spoils, until about Olymp. 82.; but it is scarcely credible, that the Athenians, who were characterised by their predominant love of glory, should allow so great an interval to elapse, before they celebrated their victory by the productions of art. I would rather accede to the opinion of Müller, that the Athenians, whose envy of the other states of Greece led them to glory particularly in

the victory of Maratho, as achieved solely by themselves, have corrupted in some particulars, the testimony of history, and have assigned to the period of this engagement, many productions, which were of a later date, and were made in celebration of other victories.

I come now to the question of the *time*, in which PHIDIAS made his statue of *Jupiter Olympius*. This statue is thought by most critics, as *Heyne*, (*Antiq. Auf.* 1., 203,) and *Meyer*, (*ad Winckelm.* 6. 2. 66, *Hist. Art.* 1, 61,) to have been formed *before* that of *Minerva* placed in the Parthenon; but *Corsini*, (l. c.) Müller, and *Hirtius*, (*Annal. Crit. Liter. Berol.* 1827. p. 241,) have correctly adopted the opposite opinion, and this decision is supported by *Winckelm.* (6, 1, 47.) though this last philologist has employed in its favor, a very unsatisfactory argument. Before I enter on the explanation of my own views on the point itself, I must remove some difficulties, which may arise from the account of the accusation of PHIDIAS,—a fact adverted to by *Plutarch*, (*Pericles* 13,) *Philochorus* (in the passages already cited,) *Diod. S.* (12. 39.) All these writers agree, that PHIDIAS was accused of embezzling some of the gold entrusted to him for the statue of *Minerva*; but they differ as to the time, in which the accusation was brought. *Philochorus* states, that PHIDIAS, after his trial and condemnation, fled to the Eleans, among whom he constructed his statue of *Jupiter*, and by whom, as some understand the passage, he was killed, as if in return for his services as an artist. But as *Philochorus* does not intimate, either in the former or the latter passage adduced, that any theft was committed by *Phidias*, in making the statue of *Jupiter*, it appears strange and inconsistent, that *Phidias* should have been punished with death by the Eleans; and as neither *Plutarch*, nor *Diodorus S.*, nor even *Pausanias*, has at all adverted to such an act on the part of the Eleans, I regard the words, ὑπὸ Ἑλείων, usually inserted in the passage of *Philochorus*, as a ridiculous interpolation of the Scholiast. *Philochorus* could not have designed to make the statement in question; and in the latter passage, where he repeats his narrative respecting the statue of *Minerva*, he adverts to the violent death of PHIDIAS, but does not state that it was inflicted by the Eleans. The words ὑπ' αὐτῶν can only be understood respecting the Athenians, since Athens had just before been expressly mentioned. Away, then, with the second embezzlement attributed by some recent critics to PHIDIAS! Away, too, with the supposition, that the Eleans inflicted on PHIDIAS the punishment of death!—To the statement of *Philochorus*, or of the Scholiast, who cites his words, respecting the flight of PHIDIAS, after his impeachment and condemnation, to the Eleans, we must oppose the following passage of *Plutarch*:—Φειδίας ὁ πλάσσης ἐργολάβος μὲν ἦν τοῦ ἀγάλματος, (Ἀθηνας χρυσελεφαντίνης.)

ὥσπερ εἴρηται· φίλος δὲ τῷ Περικλεῖ γενόμενος, καὶ μέγιστον παρ' αὐτῷ δυνήσεις, τοὺς μὲν δὲ αὐτὸν ἔσχεον ἐχθροὺς φόβου· οἱ δὲ τοῦ δήμου ποιοῦμενοι πείραν ἐν ἐκείνῳ, ποῖός τις ἔστοιτο Περικλεῖ κριτῆς, Μένωνά τινα τῶν Φειδίου συνεργῶν πείσαντες, ἰκέτην ἐν ἀγορᾷ καζίζουσιν, αἰτούμενον ἀδεῖαν ἐπὶ μηνύσει καὶ κατηγορίᾳ τοῦ Φειδίου. Προσδεξαμένου δὲ τοῦ δήμου τὸν ἄνθρωπον, καὶ γενομένης ἐν ἐκκλησίᾳ διώξεως, κλοπαὶ μὲν οὐκ ἠλέγχοντο· τὸ γὰρ χρυσίον οὕτως εὐθὺς ἐξ ἀρχῆς τῷ ἀγάλματι προσειργάσατο καὶ περὶ ἔθηκεν ὁ Φειδίας, γνώμη τοῦ Περικλέους, ὥστε πάννυτον εἶναι περιελούσιν ἀποδείξαι τὸν σταθμόν· ὃ καὶ τότε τοὺς κατηγοροὺς ἐκέλευσε ποιεῖν ὁ Περικλῆς. Ἡ δὲ δόξα τῶν ἔργων ἐπέεζε φόβῳ τὸν Φειδίαν, καὶ μάλιστα ὅτι τὴν πρὸς Ἀμαζόνια μάχην ἐν τῇ ἀσπίδι ποίων, αὐτοῦ τινὰ μορφήν ἐνετύπωσε πρεσβύτου φαλακροῦ, πέτρων ἐπληρόν· δὲ ἀμφοτέρων τῶν χειρῶν, καὶ τοῦ Περικλέους εἰκόνα παγκάλῃν ἐνέθηκε μαχομένου πρὸς Ἀμαζόνα. Τὸ δὲ σχῆμα τῆς χειρὸς, ἀνατεινοῦσης δόρυ πρὸ τῆς ὀφθαλμοῦ τοῦ Περικλέους, πεποιθμένων εὐμη-
 φως, οἷον ἐπικρύπτειν βούλεται τὴν ὁμοιοτητα παραφαινομένην ἐκατέρωθεν. Ὁ μὲν οὖν Φειδίας εἰς τὸ θεσμοτῆριον ἀπαχθεῖς ἐτελεύτησε νοσήσας, ὥς δὲ φασιν ἔνιοι, φαρμάκοις, ἐπὶ διαβολῇ τοῦ Περικλέους τῶν ἐχθρῶν παρασκευασάντων. Τῷ δὲ μνηστῇ Μένωνι, γράψαντος Γλύκωνος, ἀτέλειαν ὁ δῆμος ἔδωκε, καὶ προσέταξε τοῖς στρατηγοῖς ἐπιμελεῖσθαι τῆς ἀσφαλείας τοῦ ἀνδρῶπου. Here we have nothing respecting the condemnation of PHIDIAS on the charge of theft,—nothing respecting his flight, and his statue of *Jupiter Olympius*, as consequent on it: it is explicitly stated, that PHIDIAS, after refusing the charge of embezzlement, was condemned on the ground of having acted irreverently, in connecting his own figure, with that of Pericles, with the hand of the goddess,—and that he died in imprisonment, though it is left uncertain, whether he was merely confined, or was subjected to the actual infliction of punishment. *Diod. S.* (12, 39.) so far agrees with *Plutarch*, as to mention the refuted charge of embezzlement; and there are many considerations to prove the great probability of the narrative of *Plutarch*. *Heyne*, (*Antiq. Aufg.* 1, 197,) remarks, on the authority of *Philochorus* and *Heliodorus* as cited by *Harpocration*, (v. Προπύλαια ταῦτα,) that the *Propylæa* were commenced, while *Euthymenes* was archon, in *Olymp.* 85. 4, *B. C.* 437, and finished during the archonship of *Apseudes* in *Olymp.* 86. 4, *B. C.* 433. As the completion of the vestibule of

the Athenian citadel, was considered to render the citadel itself perfect, the statement of the entire expenses incurred, was in this year, presented to the *λογισταί*. After this period, we have no mention of any public work projected by Pericles; nor indeed could this statesman afterwards engage in the improvement of the city, because the Peloponnesian War immediately arose. Thus we have an explanation of the fact, that PHIDIAS was impeached in the year, in which Pythodorus held the office of archon, and the whole series of facts becomes perspicuous and consistent. We may, therefore, advance to other points of inquiry, though not without an acknowledgment of the great penetration and discernment of *Heyne*, to which we are chiefly indebted for our decisions.

Our attention must now again be directed to the statue of *Jupiter Olympius*, which, in accordance with the views of several learned men already mentioned, I consider to have been made from *Olymp.* 55. 3, to *Olymp.* 56. 4. The evidence, on which this opinion rests, has been already stated by others, and I will recapitulate it very briefly. *Heyne*, though he errs in maintaining that this statue was dedicated before that of *Minerva*, has very properly observed, (p. 201,) that had PHIDIAS been guilty of embezzlement in relation to it, the Eleans would not have permitted him to inscribe his name on it, nor would they have entrusted its preservation to his descendants.—The passage of *Philochorus* already cited, though in many particulars it is very inaccurate, seems to warrant the conclusion, that PHIDIAS, after he had made his statue of *Minerva*, visited Elis; and I readily subscribe to the opinion of *Müller*, that this journey was undertaken in the most honorable circumstances, and that he was invited by the Eleans to visit them, in connection with his relations and his pupils. This is supported by the fact, that he was assisted by *PANÆNUS* and *COLOTES* in the execution of the statue of *Jupiter*. But the date above assigned to the statue in question, is shewn to be correct by *Paus.* 5. 11. 2.:—Τῷ μὲν δὴ κατεῦθ' τῆς ἐσόδου κανόνι (τοῦ ἑρόνου,) ἐπτά εἰσιν ἀγάλματα ὑπ' αὐτῷ· τὸ γὰρ ὄγδοον ἐξ αὐτῶν οὐκ ἴσασι τρόπον ὄντινα ἐγένετο ἀφανές. εἴη δ' ἂν ἀγωνισμάτων ἀρχαίων ταῦτα μνηματα· οὐ γὰρ πω τὰ ἐς τοὺς παῖδας ἐπὶ ἡλικίας ἤδη καθεστήκει τῆς Φειδίου.² Τὸν δὲ αὐτὸν ταινίᾳ τὴν κεφαλὴν ἀναδούμενον εὐκριναι τὸ εἶδος Παντάρκει³ λέγονσι, μεῖράκιον δὲ Ἠλείων τὸν Παντάρκη παιδικὰ εἶναι τοῦ Φειδίου. ἀνείδετο δὲ καὶ ἐν

² This part of the passage is certainly corrupted; for it expressly contradicts the remarks contained in 5. 8. 3.

³ *Pantarcus* is mentioned by *Photius*, (v. Ῥαμνουσία Νέμεσις,) as an *Argive*; but the authority of this statement is uncertain. He is thus noticed by *Arnobius*, (*adv. Gent.* VI. p. 199. L. B. 1631.)—"Cum Olympii formam Jovis molimine operis extulisset immensis, super Dei digito *Pantarcus* inscripsit pulcher. Nomen autem fuerat

amati ab se pueri, atque obscena cupiditate dilecti." The narrative of *Arnobius* was derived from *Clem. Alex. Protr.* p. 35. Sylb., compared with *Photius*, l. c.; and it shews the error of *Gregory Nazianzen*, who asserts, (*Carm. Iamb.* 18.) that PHIDIAS engraved the name of this youth on the finger of his *Minerva*.—It was on that the finger of *Jupiter Olympius*, not on that of *Minerva*, that the name was inscribed.

παῖσιν ὁ Παντάρκης πάλης νίκην Ὀλυμπιάδι ἔκτη πρὸς ταῖς ἀγούκοντα. We learn from this passage that the lad *Pantarcus* was impurely loved by PHIDIAS when at Elis, and that he obtained a victory in a juvenile contest at Olympia, in Olymp. 86. Two figures of him were made by PHIDIAS, the one placed in Altis, (*Paus.* 6. 4. 3.) and the other carved on the throne of *Jupiter Olympius*: these figures represented him as wearing a wreath round the head, a mode of ornament never adopted but in the case of victors at the

Public Games; and as the victory of *Pantarcus* was obtained in Olymp. 86, the statue of *Jupiter* could not have been finished previously to this date. Thus it appears, that PHIDIAS was engaged on his statue of *Jupiter Olympius*, through five successive years; and that time was sufficient, as we know that he was assisted by PANÆNUS and COLOTES, and probably by other artists. The conclusions, which we have embraced, are summarily exhibited in the subjoined table:—

Dates.	Athenian Archons.	Facts connected with the Life of PHIDIAS.
Olymp. 85. 3. B. C. 438.	<i>Theodorus.</i>	The celebrated statue of <i>Minerva</i> , composed of ivory and gold, dedicated in the Parthenon. Previously to the commencement of this production, PHIDIAS made statues of the goddess placed at Pellene and Plataea.
Olymp. 85. 4. B. C. 437.	<i>Euthymenes.</i>	PHIDIAS begins his statue of <i>Jupiter Olympius</i> . At this time the 'Propylæa' of the Athenian citadel are commenced.
Olymp. 86. 1. B. C. 436.	<i>Lysimachus.</i>	<i>Pantarcus</i> obtains his victory at the Olympic Games.
Olymp. 86. 4. B. C. 433.	<i>Apseudes.</i>	The 'Propylæa' of the citadel of Athens, and the statue of <i>Jupiter Olympius</i> finished.
Olymp. 87. 1. B. C. 432.	<i>Pythodorus.</i>	PHIDIAS is accused, and afterwards dies in confinement.

Having thus inquired into the concluding years of the life of PHIDIAS, we have now to advert to any particulars, which can be ascertained, respecting his youth. Nothing, however, is positively asserted in regard to his earlier years, excepting that he was instructed in statuary, by HIPPIAS and AGELADAS; and that when quite a youth, he practised painting, and made his picture of *Jupiter Olympius*, (*Pliny* 35. 8. 34. see also *Siebel*, in *Indicibus Winckelm.* 324, and *Jacobs*, *Amalth.* 2. 247.) Respecting HIPPIAS we have little information. In what period PHIDIAS was a pupil of AGELADAS, is likewise uncertain; but as *Paus.* (8. 42. 4.) makes AGELADAS a contemporary of ONATAS, who flourished chiefly about Olymp. 78, and as in this period, AGELADAS was both distinguished by his own productions as an artist, and was at the head of a very celebrated school of statuary, we may properly assume this as the time, in which PHIDIAS was under his tuition. Between the date just mentioned, and Olymp. 85. 3, there is an interval of 30 years. If with these conclusions, we attempt to ascertain the time of the birth of PHIDIAS, it is by no means an improbable conjecture, that he was about 20 years of age, when he received the instructions of AGELADAS, and therefore was born in Olymp. 73. 1, B. C. 488. This date very nearly accords with that advanced by *Odofr. Müller*; though I am unacquainted with the process, by which *Müller* attained his conclusion. The opinion, which we have embraced, will explain the fact; that in B. C. 438, PHIDIAS, then 50 years of age, represented himself as bald, on the shield of the Athenian *Minerva*; and it is equally consistent with the fact, that two years afterwards, B. C. 436, he was

passionately fond of *Pantarcus*. PHIDIAS must have been about 56 years of age, at the time of his death.

From the history of the artist himself, we must now proceed to an enumeration of his productions; but in reviewing them, I shall not enter on a minute explanation of their several parts, because such an exposition would be inconsistent with the general plan of the work, and because it has been undertaken by many, who are far superior to any praise, which I can offer, and who have brought to it great intellectual power, and extensive literary information. Among them I can only mention, in particular, the name of *Böttiger*. I shall omit also, all those commendations bestowed on the artist by ancient writers, which do not properly fall within the plan of this work.

In arranging the list of the works of PHIDIAS, I shall regard the *materials*, of which they were composed, and begin with those made of gold and ivory:—

1. The celebrated statue of *Jupiter Olympius*, described by *Pausanias*, 5. 11. It is generally known, that PHIDIAS had this statue first suggested to him, by a passage of *Homer*,—*Il.* A. 529. (*Strabo* VIII. p. 534. *Valer. Maz.* 3. 7. 4.) *Lucian* mentions, (*pro Imag.* 14,) that like APOLLO, PHIDIAS availed himself of the remarks of those who passed, for the improvement of this production. In the time of *Paus.*, there was shewn at Olympia, the house in which this statue was made, and the posterity of PHIDIAS were publicly remunerated for keeping it free from all dirt, and were on this account, styled Φαιδωννῆται, (5. 14. 5.) Here I may be allowed to propose a conjecture respecting *Propert.* 3. 7. 15,—a passage which has greatly

perplexed expositors. The true reading of the verse I conceive to be the following:—

“Phidiaco signo se Jupiter ornatus eburno.”

Respecting the fate of this statue, which was universally acknowledged to be *inimitable*, see *Cedrenus* p. 254. ed. Venet., though the statements of this author are called in question by *Heyne* (*Prisc. Art. Opp. Constantinop. Exst.* p. 9.) See also *Fea ad Winckelm. Stor.* 2, 416. 424.

2. The statue of *Minerva*, placed in the *Parthenon* at Athens, (*Pliny* 34. 8. 19.) The appearance of the goddess is thus noticed by *Maximus Tyrius*, (*Diss.* XIV. T. 1. p. 260. R.) Φειδίας ἐδημιούργησεν Ἀθηναίαν οὐδὲν τῶν Ὀμήρου ἐπῶν φανλοτέραν, παρθένον καλὴν, γλανκῶπιν, ὑψηλὴν, αἰγίδα ἀνεξωσμένην, κόρυν φέρουσαν, δόρυ ἀνέχουσαν, ἀσπίδα κατέχουσαν. (See *Böttiger Andeutungen*, p. 88.) The application of these words to this statue of *Minerva*, and not to that made of brass, is justified, I conceive, by the word *παρθένος*. The statue in question is commented on also by *Pliny* 36. 5. 4, and *Paus.* 1. 24. 5, on which passage see the remarks of *Siebelis*. It was from this statue that *Philorgus* took away the golden head of *Medusa*, (*Isocr. ad Callim.* s. 57. Bekk.) in the place of which an ivory figure of this head was afterwards introduced, which was seen by *Pausanias*. This statement is established by *Böckh*, (*Corp. Inscr.* 1, 242.) who properly refutes some erroneous remarks of *Böttiger*, in *Amalth.* 2, 314. The last mentioned critic, however, has on the whole, noticed this statue in a very excellent manner, and has explained the several contrivances of *PHIDIAS* for its decoration. (*Andeutungen* p. 86—90.) Respecting the value of the gold, which was used on this production, see *Wesseling ad Diod.* S. 12. 40. p. 504, 25. This magnificent statue of *Minerva* was repaired by *ARISTOCLES II.* in *Olymp.* 95. 3. (*Böckh, Corp. Inscr.* 237.) and that it might not be without the necessary moisture, as it was placed on the dry ground, they were accustomed to sprinkle water on the ivory. (*Paus.* 5. 11. 5.)

3. A statue of *Minerva*, placed in the citadel of *Elis*, *Paus.* 6. 26. 2. Ἐν Ἀκροπόλει δὲ τῇ Ἡλείῳ ἐστὶν ἱερὸν Ἀθηναῖς, ἐλέφαντος δὲ τὸ ἀγάλμα καὶ χρυσοῦ. Εἶναι μὲντοι Φειδίου φασὶν αὐτὴν πεποιτῆται δὲ ἀλεκτρυόν ἐπὶ τῷ κράνῃ, ὅτι οὗτοι προχειρότατα ἔχουσιν ἐς μάχας οἱ ἀλεκτρυόνες.

4. A statue of *Minerva*, fixed at *Pellene* in *Achaia*, *Paus.* 7. 27. 1. Κατὰ δὲ τὴν ὁδὸν ἐς αὐτὴν τὴν πόλιν ἐστὶν Ἀθηναῖς, λίθου μὲν ἐπιχωρίον, ναὺς, ἐλέφαντος δὲ τὸ ἀγάλμα καὶ χρυσοῦ. Φειδιανὸς δὲ εἶναι τὸν εἰργασμένον φασὶ, πρότερον ἔτι ἢ ἐν τῇ Ἀκροπόλει τε αὐτὸν τῇ Ἀθηναίῳ, καὶ ἐν Πλαταιαῖς ποιῆσαι τῆς Ἀθηναῖς τὰ ἀγάλματα,

5. A statue of *Venus Urania*, placed at

Elis. The goddess was represented as pressing a tortoise with one foot, (*Paus.* 6. 25. 2.;) and the reason of this allegory is explained by *Plutarch*, (*Præc. Conj.* 142, *de Isid. et Osir.* 381.)

6. A statue of *Esculapius*, kept at *Epidaureus*, *Athenag. Leg. pro Arist.* 14. p. 61. (Dechaur,) ὁ ἐν Ἐπιδαύρῳ Ἀσκληπιῶς, ἔργον Φειδίου. We learn from *Paus.* 5. 11. 5, that this production, like those above mentioned, consisted of ivory and gold; but *Pausanias* only adverts to the statue itself, and does not mention its maker.

The following works of *PHIDIAS* were made of brass:—

7. A statue of *Minerva*, made from the spoils taken in the *Battle of Marathon*, in the decoration of which *PHIDIAS* was assisted by *Mys*. This statue was not placed, as *Böttiger* asserts, (*Andeutungen zur Archaeol.* 84, *Amalth.* 2, 314.) in the temple of *Minerva Polias*, but in the open air, and between the *Propylæa* and the *Parthenon*, as is evident from a well-known coin described by *Stuart*. (See also *Müller de Æde Minervæ Poliadis*, p. 19.) *Paus.* asserts, (1. 28. 2,) that the point of the spear, and crest of the helmet, of this statue, were visible to persons sailing, even at the *Promontory-Sunium*. *Demosthenes* thus adverts to it, (*Παρατρ.* s. 272. Bekk.) Ἡ μεγάλη Ἀθηναῖς, ἣν ἀρστέϊον ἡ πόλις τοῦ πρὸς βαρβάρους πολέμου, δόντων τῶν Ἑλλήνων τὰ χρήματα ταῦτ', ἀνέθηκεν. It is uncertain, whether it was to this statue of *Minerva*, or to that made of ivory and gold, that the figure of an owl was added. On this question even *Böttiger* acknowledges doubt, (*Andeutungen* l. c. *Amalth.* 3, 266.) The statue under notice was seen by *Alaric*, A. D. 395.; see *Böttiger*.

8. A statue of *Minerva*, *Pliny* 34. 8. 19. “*Minerva tam eximia pulchritudinis, ut formæ cognomen acceperit.*” This production likewise, was placed in the *Athenian citadel*, as we learn from *Paus.* 1. 28. 2. Τῶν ἔργων τῶν Φειδίου θείας μάλιστα ἄξιον, Ἀθηναῖς ἀγάλμα, ἀπὸ τῶν ἀναθέντων καλονμένης *Λημνίας*. *Lucian*, (*Imag.* 4. T. 2. p. 462,) prefers this statue to every other work of *PHIDIAS*; and in noticing its excellencies, particularly extols τὴν τοῦ παντὸς προσώπου περιγραφὴν, καὶ παριών τὸ ἀπαλὸν, καὶ ῥίνα σύμμετρον.

9. A figure of a *Female holding Keys*, mentioned by *Pliny* l. c. *Böckh*, (*Corp. Inscr.* 1, 235.) expresses his uncertainty, as to whether this figure represented *Minerva*, and was placed at Athens. That it really was a figure of *Minerva*, appears, however, to be established by the circumstance, that *Pliny*, after noticing it, immediately adds the words, “et aliam *Minervam*.”

10. A statue of *Minerva*, in relation to which *Pliny* says, “quam *Romæ Paulus Æmilius* ad ædem *Fortunæ hujusce* die⁶

⁴ This is the reading of Voss, and Reg. I. Con sult *Gronovius ad Plin.* 34. 13. 11.

⁵ This lection has the support of Pint. and

Reg. I.; also confirmed by Voss., which, however, exhibits “*hujuscemodii*.”

⁶ The term “die,” and not “diei,” is that supported by MSS. See *Zumpt. Lat. Gr.* 72.

dicavit." According to this remark, the statue must have been removed to Rome, after B. C. 168.

11. The figure of an *Amazon*, made by PHIDIAS, according to *Pliny* l. c. in a contest with other artists. In the narrative of *Pliny*, however, there is an obvious intermixture of truth and falsehood. *Lucian* mentions this statue, and in particular notices *στόματος ἀρμογήν καὶ τὸν αὐχένα*.

12.—13. Two statues noticed by *Pliny* l. c. in the following words:—"Item duo signa, quæ Catulus in eadem æde (Fortunæ) posuit, palliata."⁷

14. A colossal statue, representing some *Hero* or *God* in a state of nudity, *Pliny* l. c. "alterum colossicon nudum." It is surprising, that *Pliny* has not given us some intimation of the person, whom this statue was designed to represent.

15. A statue of *Apollo*, placed in the Athenian citadel, *Paus.* 1. 24. 8. Τοῦ ναοῦ (Ἰαροθενῶνος) ἐστὶ πέραν Ἀπόλλων χαλκοῦς, καὶ τὸ ἄγαλμα λέγονσι Φειδιαν ποιεῖσαι. Παρόντων δὲ καλοῦσιν, ὅτι σφίσι παρόντων βλαπτόντων τὴν γῆν ἀποτρέψιν ὁ θεὸς εἶπεν ἐκ τῆς χώρας.

16.—28. Thirteen brazen statues, dedicated at Delphi, by the Athenians, out of the spoils taken at Maratho; represented *Minerva*, *Apollo*, *Miltiades*, *Erectheus*, *Cecrops*, *Pandio*, *Celeus*, *Antiochus*, *Ægeus*, *Acamas*, *Codrus*, *Theseus*, *Phyleus*, (*Paus.* 10. 30. 1. τοὺς μὲν δὴ κατελειγμένους Φειδίας ἐποίησε.)

The following productions of PHIDIAS were of marble:—

29. A statue of *Venus Urania*, placed in a temple dedicated to this goddess, not far from the Ceramicus at Athens; made of *Parian* marble. (*Paus.* 1. 24. 8.)

30. Another statue of *Venus*, of exquisite beauty, which was in the collection of Octavia at Rome, (*Pliny* 36. 5. 4.)

31. A statue of *Mercury*, placed in the vicinity of Thebes, (*Paus.* 9. 10. 2.)

In addition to the works already mentioned, there are a few others executed by this artist, which do not admit of being placed under one general class, but each requires separate and distinct mention.

32. A statue of *Minerva Areia*, made for the Plataeans, out of the Marathonian spoils, *Paus.* 9. 4. 1. Ξάνων ἐπὶ χερσὶν, πρόσωπον δὲ οἱ καὶ χεῖρες ἄκρα καὶ πόδες λίθου τοῦ Πεντεληϊοῦ εἰσὶ μέγεθος μὲν οὐ πολλὸν δὲ τι ἀποδίδει τῆς ἐν ἀκροπόλει χαλκῆς, ἣν καὶ αὐτὴν Ἀθηναῖοι τοῦ Μαραθῶν ἀπαρχὴν ἀγῶνος ἀνέθηκαν. Φειδίας δὲ καὶ Πλαταιεῦσιν ἦν ὁ τῆς Ἀθηνᾶς τὸ ἄγαλμα ποιήσας.

33. A statue of the *Mother of the Gods*, placed in the Metroum, near the Ceramicus at Athens, (l. 3. 4.) The goddess was represented holding a cymbal, and seated on a throne beneath which lions were

couching, (*Arrian*, *Peripl. Pont. Euxin.* p. 9.) The substance of which this figure was made, is uncertain.

34. A golden throne, made for the brazen statue of *Minerva Hygia*, mentioned by *Paus.* 1. 23. 5, and dedicated in the Athenian citadel, by Pericles, (*Plut. Pericl.* 13. See also the article *Stipax*.)

35.—36. A production of PHIDIAS was exhibited at Rome, in the 'Forum' of Peace, bearing an inscription with the name of the artist, (*Procop. B. Goth.* 4. 22.) and another work of his, according to some, was shewn at Aradus in Phœnicia, (*Clemens*, *Homil.* 12. s. 12.)

PHIDIAS, not only practised statuary, that art in which he was so pre-eminent, but devoted attention likewise to engraving. This is evident from *Martial*, *Epigr.* 3. 35, and from *Julian*, *Epist.* 8. p. 377. Σπανῆ. Φειδίας ὁ σοφὸς οὐκ ἐκ τοῦ Ὀλυμπίου μόνον ἢ Ἀθήνησιν εἰκόνας ἐγνωρίζετο, ἀλλ' ἥδ' καὶ μικρῷ γλύμματα μεγάλῃς τέχνῃς ἔργον ἐγκλείσας· οἷον δὴ τὸν τέτριγὰ φασιν αὐτοῦ, καὶ τὴν μέλιτταν, εἰ δὲ βούλει καὶ τὴν μῦτιαν εἶναι· ὧν ἕκαστον εἰ καὶ τῇ φύσει κεχάλκωται, τῇ τέχνῃ ἐμφύχεται.

We have already mentioned, that PHIDIAS, when a young man, gave attention to painting; and some pictures of his were exhibited in the temple of *Jupiter Olympius* at Athens, (*Pliny* 35. 8. 34.)

Some statues have been falsely attributed to the artist before us; as that of *Nemesis* made by AGORACRITUS, and that of the goddess *Opportunity*, adverted to in *Auson*. *Epigr.* 12, which was really made by LYSIPPUS. (See the article *Lysippus*, and *Welcker ad Callistr.* 699.) It would be erroneous also to infer, from *Athen.* XIII. p. 585, that PHIDIAS made a statue of *Cupid*. At Patara in Lycia, there were statues of *Jupiter* and *Apollo*, respecting which it was uncertain, whether they were the work of PHIDIAS or of BRYAXIS. (*Clem. Alexandr. Protr.* p. 30.) The remarks of *Tzetzes* (*Chil.* 8. 33.) and of *Cedrenus*, (p. 255. ed. Venet.) respecting these productions, may be passed over in silence.

Besides executing the various works enumerated, PHIDIAS was engaged by Pericles, to inspect the public buildings, which were in the course of erection. *Plutarch Pericl.* 13. Πάντα διεῖπε καὶ πάντων ἐπισκόπος ἦν Περικλεῖ, καίτοι μεγάλους ἀρχιτέκτονας ἔχόντων καὶ τεχνίτας τῶν ἔργων.

In regard to a colossal figure erected at Rome, and bearing the name of PHIDIAS, see *I. M. Wagner*, in *Diar. Germ. Matutin.* 1824. *Kuntsblatt*, nr. 93. 94. 96.—98.

The pupils of this most distinguished artist, were AGORACRITUS, ALCAMENES, and COLOTES.

PHIDIAS II., sculptor, age and country Hauniae, 1824.) in the refutation of which I will not occupy the time of the reader. One error of this critic I will, however, briefly mention; and this is, his application of the words "alterum colossicon nudum," to the statue of an *Amazon* previously mentioned.

⁷ Instead of "item," a word which has the support of all my MSS., *Harduin* and *Brotier* strangely give "ideo," probably through a typographical error. This reading has given occasion to some singular remarks on the part of *Fred. Christ. Petersen*, (*Observ. in Plin.* 34. 19. 1.

uncertain; in connection with AMMONIAS, made a large figure of an *Ape* in a sitting posture, which was placed in the Capitoline Museum. (*Winckelm. Opp.* 5, 275. 600. 7, 248.) This sculptor was the son of a person bearing the same name.

PHILEUS, father of RHŒCUS the Samian; not expressly mentioned as having been himself an artist, but the circumstance, that in the period, in which he lived, an attention to the arts was commonly hereditary, is sufficient to authorise the introduction of his name in this place.

PHILEMO, engraver of some precious stones, (*Bracci V.* 2. nr. 94. 95. *Emm. Martini Epist.* 2, 128.)

PHILEUS, architect, age and country uncertain; wrote a work on the *Temple of Minerva at Priene*, built in the Ionic style. (*Vitruv.* VII. *Præf.* s. 12.)

PHILESIAS, statuary of Eretria, age doubtful, made two brazen figures of *Oren*, one for the Coryceans, the other for his fellow-citizens, which were dedicated at Olympia. (*Paus.* 5. 27. 6.)

PHILISCUS I., painter, (*Pliny* (35. 11. 40.) "Pinxit *Officinam Pictoris*, ignem confluente puero.")

II. Sculptor of Rhodes, age uncertain, made two statues, one of *Apollo*, the other of *Venus*, which were placed in the collection of Octavia, (*Pliny* 36. 5. 4.)

PHILO I., statuary, lived in the age of Alexander the Great. This is evident from the circumstance, that he made a statue of *Hephæstio*. (*Tatian, Orat. adv. Gr.* 55. p. 121. Worth.) By *Pliny* (34. 8. 19,) he is enumerated among those, who made figures of *Combatants at the Public Games*, *Armed Men*, *Huntsmen*, and *Men engaged in Sacrificing*. This artist is undoubtedly referred to in a well-known Inscription, given by *Wheler*, (*Itiner.* 209,) by *Spon*, (*Misc. Erud. Antiq.* 332,) *Chishull*, (*Antiq. Asiat.* 59—64,) *Jacobs*, (*Anthol. Gr.* 3, 1, 192.)

Οὔριον ἐκ πρύμνης τις ὁδηγητῆρα καλεῖτω
Ζῆνα, κατὰ κρατὸν ἰστίον ἐκπετάσας·
Εἴτ' ἐπὶ Κρανέας δίνας ὁρόμος, ἔνθα
Ποσειδῶν

Καμπύλον εἰλίσσει κύμα παρὰ ψαμάδοις,
Εἴτε κατ' Αἰγαίην πόντον πλάκα νόστον
ἐρευνᾷ,

Νεῖσθω, τῷδε βαλὼν ψαιστὰ παρὰ ῥοάνῳ·
Ὡς τὸν εὐάντητον αἰεὶ θεὸν Ἀντιπάρου
παῖς

Ζτῆς Φῖλων, ἀγαθῆς σύμβολον εὐπλοίης.

The statue of *Jupiter Οὔριος*, here referred to, was placed on the confines of Pontus, and was preserved uninjured until the age of *Cicero*, who mentions it, though without stating the name of the artist, who made it, (*Verr.* 4. 58. § 129. 130.) It is noticed at considerable length, by *Chishull* l. c., *Heyne*, (*Antiq. Byz.* 51,) *Osann*, (*Comment. Epigraph.* in *Friedemann et Seebold Misc.* 1, 2, 293—304,) see also *Levezow*, (*Jupiter Imper.* Berol. 1826. p. 14.)

II. Architect, celebrated for having constructed at Athens, an armament of a thousand vessels, which were burnt, when

Athens was captured by Sylla, (*Pliny* 7. 37. 38, *Cic. Orat.* 1. 14, *Strabo* 9. p. 395, *Valer. Max.* 8. 12. 2, *Plutarch Sylla* 14.) His works are thus mentioned by *Vitruvius* VII. *Præf.* s. 12. "Philo scripsit de *Ædium Sacrarum Symmetriis et de Armamentario, quod fecerat Piræi in Portu.*" It is impossible to define with certainty, the period, in which he flourished; but as there are extant, two works on *Architecture*, written by one PHILO of Byzantium, who lived about the middle of the second century before Christ, it is a probable conjecture, that the constructor of the Athenian work was the same individual.

PHILOCHARES, painter, mentioned only by *Pliny* (35. 4. 10,) who remarks that one of his pictures was placed by Augustus in the senate-house, (*Curia*), which he had consecrated in the guild-hall, (*Comitium*), "Ejus admiratio fuit, puberem filium seni patrem similem esse, salva ætatis differentia; supervolante aquila draconem complexa. Philochares hoc suum opus esse testatus est." There is considerable probability in the supposition of *Hemsterhuis*, (*Anecd.* 1, 14,) that he was the brother of *Æschines*, adverted to by *Demosthenes*, (*Fals. Leg.* 329. § 237. Bekk.) as having painted ἀλαβαστοζήκας καὶ τύμπανα. *Ulpien*, (*ad Demosth.* 386.) contends, that the painter referred to by *Demosthenes*, ranked among artists of the first eminence; and that the expressions of *Demosthenes* are merely rhetorical. If the conjecture of *Hemsterhuis* is admitted, PHILOCHARES must be regarded as an Athenian, and as living in Olymp. 109. 2, the year in which the Oration περὶ Παραπρεσβείας was delivered.

PHILOCLÆS, Egyptian painter, to whom some ascribed the invention of painting in outline, attributed by others, to *CLEANTHES* the Corinthian, (*Pliny* 35. 3. 5.)

PHILOMACHUS, sculptor, mentioned by *Suidas* (v. Προνοίας) as the maker of a beautiful statue of *Æsculapius*. By some philologists, his name has been improperly introduced into the works of *Pliny*: see the articles *Mydo* and *Pyromachus*.

PHILOSTRATUS, this name, (*C. Fufius Philostratus*), occurs on a precious stone, exhibiting the figure of a *Horse*; but it is uncertain, whether it designates the engraver, or the possessor, of the gem in question. (See *Spilsbury-Gems*, nr. 31.)

PHILOTIMUS, statuary, born in the island *Ægina*, age uncertain; mentioned only in *Paus.* 6. 14. 5. and this passage is too ambiguous, to enable us to determine the period, in which he flourished. *Müller*, (*Ægin.* 107,) and *Siebelis* have rightly left this point without inquiry. If we assume that he was a contemporary of *PANTIAS*, he must be referred to about Olymp. 96.

PHILOXENUS, painter of Eretria; pupil of *NICOMACHUS*, who flourished about Olymp. 105, in the reign of Philip. This circumstance requires us to place PHILOXENUS about Olymp. 113, and to regard him as a contemporary of *APELLES*. His

life must, however, have extended to Olymp. 116, because *Pliny* asserts, (35. 10. 36.) that he made a painting for Cassander, the king, who began to reign over Macedonia, in Olymp. 116. 2. The only method of obviating this conclusion, is to suppose, that the word "regi" was introduced by *Pliny* in anticipation. The passage itself is as follows:—"Philoxeni tabula nullis postferenda, Cassandro regi picta, continuit *Alexandri Prælium cum Dario*. Idem pinxit et *Lasciviam*, in qua tres Sileni comessantur. Hic celeritatem præceptoris (Nicomachi) secutus, breviores etiamnum quasdam picturas compendiaras invenit."

PHITEUS, architect, left a treatise respecting a 'Mausoleum' or Regal Funereal Monument, erected by himself and Satyrus, Olymp. 107. (*Amalth.* 3, 286. *Vitr.* VII. *Præf.* s. 12.)

PHOCAS, engraver of a precious stone, described by *Raspe*, 8001.

PHOCIO, engraver on precious stones, (*Winckelm.* *Opp.* 6, 1, 110.)

PHENIX, statuary, country uncertain, pupil of *LYSIPPUS*, and must therefore be assigned to about Olymp. 120. We learn from *Pliny* 34. 8. 19, that he made a statue of *Epitherses*, a distinguished pugilist, noticed by *Paus.* 6. 15. 3.

PHRADMO, statuary of Argos, generally referred to Olymp. 87. This date rests chiefly on *Pliny* 34. 8. 19,—a passage in which different artists, who flourished in that Olympiad, are enumerated. It is, however, remarkable that the name of this artist, and that of *POLYCLITUS*, are in this passage, wanting in all my MSS., excepting Reg. III. which exhibits "Phrammo;" but though this circumstance may suggest the inference, that the name of *PHRADMO* has been here interpolated, we shall discover, on minute inquiry, sufficient reason to adopt an opposite opinion. *Pliny* almost immediately subjoins the words, "Ex his *Polyclitus* discipulos habuit," an expression which shews that he had previously mentioned *POLYCLITUS*; and as there is no other passage, than that under inquiry, to which reference could be made, it is evident that the name of *POLYCLITUS*, (and by consequence, that of *PHRADMO* immediately connected with it,) has been omitted through the negligence of transcribers. The date above assigned to this artist, is confirmed by *Columella*, who in 10. 30. associates him with *POLYCLITUS* and *AGELADAS*.⁸—That *PHRADMO* was an Argive, is expressly asserted by *Paus.* 6. 8. 1.—Only three of his productions are mentioned by ancient authors:—The first a statue of *Amertas*, a victor at the Olympic Games, (*Paus.* 6. 8. 1.) the second, a figure of an *Amazon*, (*Pliny* l. c.)⁹ the third, a group of twelve *Cows* dedicated to *Minerva*, and mentioned in the subjoined *Epigram* of *Theodoridas*, first edited by *Luc. Holstein*, ad *Steph. B.* v. *Ἰωνί*, (*Anthol. Palat.* 9. 743.)

⁸ I may here incidentally mention, that *Meyer* has deduced from this passage of *Columella*, some singular conclusions, (*Hist. Art.* 1, 82.)

Θέσσαλας αἱ βόες αἶδε· παρὰ προΰρουσι
δ' Ἀθανᾶς
Ἑστᾶσιν καλὸν δῶρον Ἰωνιάδος.
Πᾶσαι χάλκεια δοκαίδεκα, Φράδμονος
ἔργον,
Καὶ πᾶσαι γυμνῶν σκῆλον ἀπ' Ἰλλυρίων.

PHRYGILLUS, engraver of a precious stone, described by *Winckelm.* *Opp.* 5, 256. See also *Lessing*, *Epist. Antiq.* 1, 145. (*Berol.* 1778.)

PHRYLLUS, painter, country uncertain, *Pliny* (35. 10. 36.) associates him with *AGLAOPHΘ II.*, *CEPHISODORUS*, and *EVENOR*, the father of *PARRHASIUS*, as flourishing together in Olymp. 90., and remarks of all these artists, that they were distinguished in their profession, but not so eminent as to deserve an elaborate notice.

PHRYNO, statuary, country uncertain, flourished about Olymp. 93,—a fact evident from his being a pupil of *POLYCLITUS*, (34. 8. 19.)—The correct reading of the passage just alluded to, is given by *Thiersch*, *Epoch. Art. Gr.* 3. *Adnot.* 80, and has the sanction of Reg. I.

PHYLOMACHUS, statuary or sculptor, age and country uncertain, known only from the following *Epigram* of *Apollonidas*, (*Append. Anth. Palat.* 2, 698.)

"Ἀνθεῖ· Ἀναξαγόρης με τὸν οὐκ ἐπὶ
ποσσὶ Πρίηπον,
Ἐν χθονὶ δ' ἀμφοτέρω γούνατι κε-
κλιμένον
Τεύξε δὲ Φυλόμαχος· χαρίτων δὲ μοι
ἀγχόθι καλὴν
Ἀδρήτας, δίδεν μηκέτι πῶς ἔπesson.

Instead of *Φυλόμαχος*, there was anciently given *Φυρόμαχος*; see *Diodor. Excerpt.* 31. p. 588.

PICTOR, 'cognomen' of a Roman painter, usually known by the entire name *FABIUS PICTOR*, *Pliny* (35. 4. 7.) "Apud Romanos honos mature huic arti (picturæ) contigit. Siquidem cognomina ex ea Pictorum traxerunt *Fabii* clarissimæ gentis; princepsque ejus, cognominis ipse, ædem *Salutis* pinxit anno urbis conditæ CCCCL. quæ pictura duravit ad nostram memoriam, æde *Claudii* principatu exusta." It must be evident from this passage, that *Winck.* (*Opp.* 5, 300.) has committed a great error in asserting, that the artist under notice was sent after the battle of Cannæ to the Oracle at Delphi, a statement true rather of his grandson. This explanation has been already given by *G. I. Vossius*, (*Hist. Lat.* 1. 3.) and *Harduin*, in his Notes on the above passage of *Pliny*.

PIGMO, engraver of a precious stone, in the Florentine Museum, (*Claræ Descr. des Antiq. du Musée Royal* p. 421.)

PINUS, Roman painter, usually styled *CORNELIUS PINUS*, flourished under *Vespasian*, and in connection with *ATTIUS PRISCUS*, embellished the temples of Honor and Virtue, rebuilt by this emperor, (*Pliny* 35. 10. 37.)

⁹ In the clause in question, all MSS. support the reading "Phradmon," to the entire exclusion of "Phragmon," which has place in the old Edd. of *Pliny*.

PISIAS, statuary, age and country uncertain, made a statue of *Apollo*, placed in the Metroum at Athens, *Paus.* I. 3. 4. See also *Thiersch, Epoch.* II. *Adnot.* 32.

PISO, statuary, born at Calauræa, opposite Træzene; pupil of AMPHIO, and flourished about Olymp. 94. This is evident not only from *Paus.* 6. 3. 2, (see the articles *Amphio*, *Critius*, and *Democritus*), but likewise from another passage of this writer,—10. 9. 2,—in which mention is made of a statue of *Abas*, a prophet, who foretold the result of the Battle of Ægospotamos to Lysander, executed by the artist before us. The Battle of Ægospotamos took place in Olymp. 93. 4.—The statue just alluded to, formed a part of the large present dedicated to the Lacedæmonians, in acknowledgment of their victory.

PISTO, statuary, country uncertain, appears to have flourished about Olymp. 126. *Pliny* observes respecting him, (34. 8. 19,) “Imposuit Tisicratis *Bigæ* mulierem, idemque fecit *Martem* et *Mercurium*, qui sunt in Concordiæ templo Romæ.” It is evident from this passage, that he could not have flourished previously to the above date. See the article *Tisicrates*.

PLAUTIUS, Roman engraver, age uncertain. His name is found on a vase engraved by him:—“*Novios. Plautios. Med. Romai. Fecit.*” (*Winckelm. Opp.* 5, 290.)

PLISTÆNETUS, Athenian painter, brother to the celebrated PHIDIAS, (*Plut. de Glor. Athen.* 7, 363. R.)

PLOCAMUS, sculptor, age and country uncertain, (*Montfaucon Antig. Expliq.* 2, 11.)

POLEMO, painter of Alexandria, mentioned by *Pliny* (35. 11. 40,) as an artist of considerable talent and reputation; the period, in which he flourished, is uncertain.

POLIS, statuary, mentioned by *Pliny* (34. 8. 19,) among those, who made accurate figures of *Combatants at the Public Games, Armed Men, Huntsmen, and Men engaged in Sacrificing.*

POLLIO, engraver on precious stones, mentioned by *Bracci, Præf. ad Comment.* 2. 6.

POLLIS, architect, wrote a treatise on the *Rules of Symmetry*, (*Vitruv.* VII. *Præf.* s. 14.)

POLYCHARMUS, sculptor, age and country uncertain. *Pliny* mentions as his works, according to the reading generally given, “*Venerem lavantem sese, Dædalum stantem*,” (36. 5. 4.) This reading is, however, far from being satisfactory; for it is by no means probable, that the artist would have represented DÆDALUS in an erect attitude. To remedy it, we must have recourse to the sole authority of Reg. I., (for all the other Parisian MSS. agree with the received text,) which exhibits, “*Venerem lavantem sese de dalsa stantem*.” At first view, these words present no meaning whatever, but they may lead us to the following conjectural reading,—“*Venerem lavantem se, sed et aliam stantem* Polycharmus (fecit.)” In order to perceive clearly the force of these words, and the distinction made between *Venus represented as washing herself*, and *Venus in an erect attitude*, we

have only to recall to mind several statues of this goddess having the first of these forms; and we may appropriately cite the remarks of the learned *Visconti*, in his *List of the Works of ancient Art preserved in the Museum of the King of France*,—remarks offered in illustration of a statue of *Venus* of this kind, numbered 344 in the Catalogue just adverted to, but 698 in that of *Clarac*: “Polycharme, sculpteur Grec, est connu pour avoir fait une *Venus au bain*. On la voyait à Rome du temps de Pline. La conformité du sujet traité dans cette figure pourrait faire conjecturer que c’est une répétition antique de cet original.” I remember, likewise, to have seen another statue of *Venus washing herself*, made of Parian marble, below the human stature, in the house of *Schweighæuser the Younger*, at Strasburg; and I trust, that this distinguished literary character, whose kindness I have often experienced, will no longer delay to favor those interested in the arts, with a description of this statue, and a very handsome brazen one of *Mercury*, now in his possession.

POLYCLES I., II.; two statues of this name are mentioned by *Pliny* (34. 8. 19,) the elder as living in Olymp. 102, the younger in Olymp. 155. It is impossible to determine with absolute certainty, to which of them we should apply the words of *Paus.* 6. 4. 3.:—Πλάστης δὲ ἄλλος τῶν Ἀττικῶν Πολυκλῆς, Σταδίεως μαθητὴς Ἀθηναίου, πεποίηκε παῖδα Ἐφέσιον παγκρατιαστήν, Ἀμύνταν Ἑλληνικόν. I have, however, proposed a conjecture in *Amalth.* 3, 289—293, (to which article I would call the attention of the reader,) that the word *Athenæus*, occurring in *Pliny*, after the second POLYCLES, has been erroneously introduced as the name of an artist,—that the author, from whom *Pliny* derived his information, employed it in the sense of an *Athenian*, and designed to distinguish by this epithet, the younger POLYCLES from the elder. If this hypothesis is tenable, it will follow, that the words of *Paus.* should be referred to the younger of the two. The works, which have come down to us with the name of POLYCLES, are an elegant brazen figure of *Hermaphroditus*, (*Pliny* 34. 8. 19,)—a statue of *Amyntas*, (*Paus.* I. c.)—a marble statue of *Juno*, in the collection of Octavia at Rome, (*Pliny* 36. 5. 4.)—and some brazen figures of *Muses*, mentioned by *Varro ap Nonium Ducere*, if indeed we may receive the conjecture of *Lipsius*, v. (see *Osann* in *Amalth.* 1, 348.) To which of the artists before us, these productions should be ascribed, is uncertain; it is equally doubtful, to which of them *Pausanias* refers, when he mentions the sons of POLYCLES, (6, 12, 3. 10, 34. 4.)

III. Painter of Adramyttium, mentioned by *Vitruvius*, III. *Præf.* s. 2, as one of those, “quos neque industria, neque artis studium, neque solertia defecit, sed aut rei familiaris exiguitas, aut imbecillitas fortunæ, seu in ambitione certationis contrariorum superatio obstitit eorum dignitati.”

POLYCLITUS. Considerable difficulties

attach to this name, arising chiefly from the circumstance, that two artists thus designated, each of whom was an Argive, lived in nearly the same period. They have been noticed at great length, by *Thiersch*, *Epoch. Art. Gr. II. Adnot. 62, III. Adnot. 81.*; but from this very ingenious critic, I must in several particulars, dissent. The ground of the whole question is found in *Paus. 6. 6. 1.* Πολύκλειτος δὲ Ἀργεῖος, οὐχ ὁ τῆς Ἦρας τὸ ἀγάλμα ποιήσας, μαθητὴς δὲ Ναυκύδους, παλαιστὴν παῖδα εἰργάσατο Θηβαίων Ἀγῆνορα. Here *Paus.* clearly distinguishes two artists of the name of POLYCLITUS, and intimates that both of them were of Argos; for had either belonged to a different city, it would have been sufficient to distinguish them by their country, without introducing the circumstance, that one of them was the pupil of *Naucydes*. The last-named artist flourished in Olymp. 95, and was both the brother and instructor of POLYCLITUS, (see *Paus. 2. 22. 8*, and the article *Naucydes*,) so that we may infer that this POLYCLITUS exercised the art of statuary, chiefly about Olymp. 100. It was this artist, who made a tripod for the Lacedæmonians, out of the spoils taken at Ægospotamos, on which was placed the *Amyclæan Venus*, (*Paus. 3. 18. 5*.) To him I would refer also *Paus. 8. 31. 2*,—a passage in which the historian mentions, among the statues placed at Megalopolis, one of *Jupiter Philius*, of which he simply states, that it was the production of POLYCLITUS the Argive. The city Megalopolis was founded in Olymp. 102. 2, and hence we must conclude, that the younger POLYCLITUS lived to about Olymp. 103, a date which, when compared with Olymp. 94, in which he executed the tripod just mentioned, presents no inconsistency. But even this conclusion cannot be advanced as absolutely certain, since it is possible, that as other statues were brought to Megalopolis, by those who migrated thither, (*Paus. 8. 30. 2, 8. 31. 3*,) so this statue may have existed in some other city, previously to its being fixed in Megalopolis in Olymp. 102, or 103. Omitting the discussion of this point, we may at the least be assured, that POLYCLITUS II., the brother and pupil of NAUCYDES, flourished a little before Olymp. 100. From this artist *Paus.* expressly distinguishes that POLYCLITUS, who made the statue of *Juno*, placed at Argos, and who is termed an Argive, not only by *Paus.* but by *Parmenio*, in *Anthol. Palat. 2. 691*. This POLYCLITUS must have lived after Olymp. 89. 2, in which year the ancient temple of *Juno* at Argos, was burnt through the negligence of *Chrysis*. (*Thuc. 4. 133, Clinton, Fast. Hellen. 64*.) To POLYCLITUS I. also, we must refer the words of *Paus. 6. 13. 4.* Βύκελος—ἐστὶν ἔργον Σικωνίου Κανάχου παρὰ τῷ Ἀργεῖῳ Πολυκλείτῳ διδασκέντος. This passage confirms the conclusion, which we have

adopted respecting the age of the elder POLYCLITUS; for CANACHUS II., of whom only we can understand the words of the historian, is placed by *Pliny* in Olymp. 95.

We now advance to another difficulty,—that *Pliny* 34. 8. 19, introduces the name “*Polyclitus*” with the epithet “*Sicyonius*.” This circumstance has led *Thiersch* l. c. to infer that there were not only two artists of this name, born at Argos, but a third born at Sicyo. But such an opinion is overthrown by the fact, that the very same productions are ascribed by *Pliny* to POLYCLITUS of Sicyo, and by *Pausanias* to POLYCLITUS of Argos; and we must, therefore, conclude, with the majority of critics, that both historians refer to the same individual, but differ as to his country. Were the hypothesis of *Thiersch* correct, it would be inexplicable, that POLYCLITUS the *Sicyonian*, to whom *Pliny* ascribes productions of the highest eminence, should be distinctly mentioned only by *Pliny*, and passed over in silence by other writers; and as this hypothesis would require us to take away from POLYCLITUS I. of Argos, nearly all the works ascribed to him, excepting that of *Juno* already mentioned, and to assign them to POLYCLITUS of Sicyo, it would involve us in the difficulty of supposing, that an artist, not already distinguished by his productions, was engaged by the citizens of Argos, to make a statue of *Juno*. No one certainly, who had not previously attained eminence, would be selected for such a work; and it is far more probable, that it would be devolved on an artist, considerably advanced in life, than on one in the time of youth. These arguments may perhaps be strengthened by the words of *Pliny*,—“*Polyclitus judicatur toreutice sic erudisse, ut Phidias aperuisse;*”¹⁰ though I am inclined to attach much less importance to this remark, than *Thiersch*, since the word “*toreutice*” is used by *Pliny* with great latitude of reference. (See *Schneider Lex. Gr. v. Τορεύω*.) The argument from *time*, on which *Thiersch* chiefly rests the proof of his opinion, is entirely inconclusive; for there is no inconsistency in supposing, that the POLYCLITUS of *Pliny*, who is mentioned as a pupil of AGELADAS, should have made the statue of *Juno* at Argos. AGELADAS I. was living in Olymp. 78.; and if we suppose that POLYCLITUS I. received his instructions at that period, being himself 20 years of age, this Polyclitus would be near 70 years old, in Olymp. 90, the period in which he made the statue of *Juno* spoken of, and *Pliny* is seen to be correct in referring him to Olymp. 87. We conclude, therefore, that POLYCLITUS the *Sicyonian* of *Pliny*, is the same individual as POLYCLITUS I. of Argos, mentioned by *Pausanias*; and to remove the apparent contradiction between the two historians, we may conjecture, that the artist was descended from Sicyonian parents, and was born at Sicyo, but was afterwards presented by the Argives with the freedom of their city,—an honor fre-

¹⁰ In illustration of these words, *Thiersch* appropriately cites a passage of *Strabo*, which will be afterwards given.

quently conferred on those, who were considered to have benefited a city. (See the article *Apelles*, &c.) If this conjecture is discarded, we may suppose, that POLYCLITUS I., who, when a young man, went to Argos, in order to avail himself of the instructions of the celebrated AGELADAS, remained there, and having thus made Argos, as it were, his second native-country, styled himself, in his productions, not a *Sicyonian*, but an *Argive*. (Compare *Paus.* 6. 4. 7.) But we must now advert to the productions ascribed by *Pliny* to this artist:—

“Polycletus Sicyonius Ageladæ discipulus *Diadumenum*¹ fecit molliter juvenem, centum talentis nobilitatum: idem et *Doryphorum* viriliter puerum fecit,² et quem *Canona* artifices vocant, lineamenta artis ex eo petentes velut a lege quadam: solusque hominum artem ipse³ fecisse artis opere judicatur. Fecit et *Destringentem* se,⁴ et *Nudum Talo incessentem*,⁵ duosque *Pueros*, item *Nudos Talis*⁶ ludentes, qui vocantur *Astragalizontes*, et sunt in Titi imperatorio atrio, quo opere nullum absolutius plerique judicant. Item *Mercurium*, qui fuit *Lysimachia*, *Herculem* qui *Romæ agetera arma sumentem*,⁷ *Artemona* qui *Periphoretos* appel-

¹ Respecting this figure, see also *Lucian Philop.* τὸν διαδοῦμενον τὴν κεφαλὴν τῇ ταίνι, τὸν καλὸν, ἔργον Πολυκλείτου.

² I have adopted this reading on the authority of *Reg. I.*: see *Amalth.* 3, 297. The opinion of *Hirtius* and *Meyer*, that the figure of the “*Doryphorus*” was that styled “the Rule,” is sufficiently attested by *Cic. Brut.* 86. § 296. “*Polyclitus Doryphorum* sibi Lysippus magistro fuisse aiebat,” and *de Orat.* 2. 5. “Nec simulacro *Jovis Olympii*, aut *Doryphori* statua deteriti.” These passages evince the high esteem, in which this statue was held. See also, *Lucian de Saltat.* 75. T. 2. p. 308. *Wetst.*, *Galen. περὶ Σπέρματος* 2. T. 4. p. 606. *Kühn.*, and *περὶ Κράσεων*, 1. 9. T. 1. p. 566.

³ The pronoun “ipse” can scarcely fail to strike every one as improper; but I should hesitate to adopt the conjecture of *Lange*, (*ad Lanz. Libell. de Sculpt.* p. 45.) that the obscurity of the sentence arises from the neglect of *Pliny*, in rendering the words of the Greek author, from whom he derived his statements. To me it appears, that the words of *Pliny* have been slightly corrupted, and should be read “*artem ipsam effecisse*,”—an expression which in MSS. could easily assume the form, “*artem ipsefecisse*.”

⁴ I have added the word “se” which is not found in the Edd. of *Harduin* and *Brotier*, on the authority of all my MSS.

⁵ *Gesner*, (*Chrestom. Plin.*) has strangely explained these words, as intimating a person in the act of kicking another. Thus he seems to confound the terms “*talus*” and “*calx*.” The interpretation of *Harduin*, “*provocantem ad ludum*,” is far preferable.

⁶ This arrangement of the terms is sanctioned by *Reg. I.* The common reading is “*talis nudos*.”

⁷ This clause has occasioned critics the greatest perplexity and embarrassment. In the Edd. of *Harduin* and *Brotier*, the reading of which is approved by *Heyne*, (*Art. Opp. ex Egypt. Illust.* p. 86.) we find “*Herculem* qui *Romæ, aleretera arma sumentem*;” and the latter of these expressions is considered to mean, “a defender or averter of evil in the act of taking arms.” This reading, however, which has evidently been adopted as an emendation, is too remote from the readings of MSS. The following copies of *Pliny*, which are well known as greatly corrupted,—*Men.* *Gud. Reg. II.* *Dufresn. I.* and *Colbert.*—exhibit “*Romæ a terra sustinentem*,” *Acad.* has “*Romæ acerram sustinentem*,” *Reg. I.* “*Romæ a terra arma sumentem*,” the words “*a terra*” being obviously written by a later hand, on some previous word

latus est.⁸ Hic consummasse hanc scientiam judicatur, et toreuticen sic erudisse, ut *Phidias* aperuisse. Proprium ejus est,⁹ ut uno crure insisterent signa, excogitasse: quadrata tamen ea esse tradit *Varro*, et pæne ad unum exemplum.”¹⁰

In addition to the works mentioned in this passage, POLYCLITUS I. made the figure of an *Amazon*, which was acknowledged to be superior to similar ones executed by other artists, (*Pliny* 34. 8. 19.) a statue of *Hercules* killing the *Hydra*, (*Cic. de Orat.* 2. 16. § 70.)—figures of *Canephora*, or “females carrying baskets,” (*Cic. Verr.* 4—4 & 5, *Symmach. Ep.* 1. 23, *Böttiger Amalth.* 3, 164.)—a statue of *Jupiter*, placed at *Megalopolis*, and similar to one of *Bacchus*, (*Paus.* 8. 31. 2.) and statues in honor of several victors at the Olympic Games, as *Antipater* the Milesian, (*Paus.* 6. 2. 4.) *Cyniscus* the Mantinean, (6. 4. 6.) *Pythocles* of Elis, (6. 7. 3.) *Xenocles* of Mænalus, (6. 9. 1.) *Thersilochus* and *Aristio*, (6. 13. 4.) It is probable, however, that some of these works belonged to POLYCLITUS II.; and this probability holds especially in relation to the figures of victors at the Olympic Games, since artists

or phrase; *Cod. Pint.* has “*qui Romæ ha cetera arma sumentem*,” which is only a slight degree different from the reading of *Cod. Voss.* “*qui Romæ agetera armasumentem*.” I cannot but feel surprise, that *Pintian* should have given, by an attempted improvement of the reading of his own MSS., “*Romæ in excetram arma sumentem*,” and that *J. Fr. Gronovius* should have fixed on “*qui Romæ ab Otrera arma sumentem*,” supposing the passage to contain a reference to an obscure fable, mentioned by *Hygin.* *Fab.* 20. Certainly the word “*agetera*,” which is found in *Cod. Voss.*, and which I have adopted, involves no difficulty; for we can readily conceive, that the epithet ἀγνητῆρ is here applied to *Hercules*, as it is to *Mercury*, in *Paus.* 8, 31, 4, and that *Pliny* introduced it in this place, as that by which the statue in question was usually distinguished. The construction of the clause is similar to that of 35. 10. 36. “*Herculem* qui est *Lindi* talem a se pictum.”—It is scarcely necessary to mention the very corrupt reading of some Edd., “*Romæ Antæum a terra sustinentem*,” a reading on the ground of which some have ascribed to *Polyclitus*, two worthless statues. See *Winckelm. Opp.* 3. *Præf.* p. 7.

⁸ See *Plut. Pericl.* 27.—The *Artemo* referred to by *Pliny*, appears to me to be the same individual, as is mentioned by *Anacreo*, though a different opinion is held by most critics.—This statue, which was doubtless in a reclining position, refutes an opinion advanced by *Osann*, *Amalth.* 1, 347.

⁹ The words “*ejus est*” have the sanction of *Reg. I.* The common reading is “*ejusdem*.”

¹⁰ The reading given above is that of most Edd.; and many learned men have labored to explain it, as *Böttiger*, (*Andeut.* 120.) *Meyer*, (*ad Winck.* 5, 554. *Hist. Art. Gr.* 1, 71.) *Schorn*, (*Stud. Artif. Græc.* 300.) and *Thiersch*, (*Epoch. Art. Gr.* 2. *Annot.* 64.) This passage has, however, a very different form in MSS.; nor can I clearly ascertain, whence the common reading has been derived. In no MSS. is the word “*quadrata*” to be found; and *Reg. I.* (for to this MS. we may have recourse, omitting those which are of inferior authority,) exhibits, “*excogitasse ea ait Varro, et pæne ad unum exemplum*.” Expunging, then, the term “*ea*,” which seems to have originated in the junction of the two words “*excogitasse*” and “*ait*,” we may properly give the passage in the following form;—“*Proprium ejus est, ut uno crure insisterent signa, excogitasse, ait Varro, et pæne ad unum exemplum*.”

of the first rank, among whom the elder POLYCLITUS must evidently be placed, do not appear to have attended to statues of this kind.

POLYCLITUS II. made a figure of *Hecate* placed at Argos, (2. 22. 8.) the *Amyclæan Venus* already noticed;—and a statue of *Alcibiades*, which *Dio Chrys.* (*Orat.* 37. T. 2. p. 122. *Reiske*) asserts, that he himself saw, with the hands cut off.

To revert again to the elder POLYCLITUS, we may mention, that he used in many of his works, the brass of *Ægina*, (*Pliny* 34. 2. 5.) and that he made likewise, some works of *marble*, as the statue of *Jupiter Milichius* placed at Argos, (*Paus.* 2. 20. 1.) and statues of *Apollo*, *Latona*, and *Diana*, fixed in the vicinity of this city.

This artist obtained, however, his highest glory, from a statue made of ivory and gold, and dedicated in the *Heræum*, by the citizens of Argos and Mycene. The estimation, in which this work was held, is evident from *Strabo* VIII. p. 551. Ἐν ᾧ (Ἡραίῳ) τὰ Πολυκλείτου ξόανα, τῇ μὲν τέχνῃ κάλλιστα τῶν πάντων, πολυτελείᾳ δὲ καὶ μεγάλῃ τῶν Φειδίου λειπούμενα. The production itself, is described in *Paus.* 2. 17. 4,—a passage admirably illustrated by *Böttiger*, (*Andeut.* 122.) who has collected several passages from other writers, which relate to it. See in particular *Append. Anth. Palat.* 2, 691, *Marim. Tyr. Diss.* 14. T. 1, p. 260. R.

Like other statuary of the same age, POLYCLITUS I. was distinguished as an *architect*, and erected a theatre with a dome, at *Epidauros*, on a piece of ground consecrated to *Æsculapius*. This building *Paus.* (2. 27. 5,) pronounces to be superior, in respect of symmetry and elegance, to every other theatre, not excepting even those at Rome.

All ancient writers bestow the highest praises on POLYCLITUS I. *Cicero* (*Brut.* 18.) pronounces his works absolutely perfect. *Quintilian* (12. 10,) mentions his diligence, and the gracefulness of his productions, but intimates that they were deficient in majestic dignity. *Dionysius Hal.* (*de Isocr.* 95. Sylb.) says of his works, conjointly with those of *PHIDIAS*, that they were esteemed κατὰ τὸ σεμνὸν καὶ μεγαλότεχνον καὶ αἰσιματικόν. The breasts of his statues are particularly commended by *Auct. ad Herennium*, 4, 6.; and in other writers, we find several narratives illustrative of his skill, and his accurate judgment of the arts. See *Plut. Symp.* 2. 3, *Ælian* V. H. 14. 8. 16. He wrote also a treatise on the *Symmetry of the Members of the Human Body*, respecting which *Galenus* ((περὶ τῶν καθ' ἵπποκράτην καὶ Πλάτωνα, 4. 3. T. 5. p. 449. Kühn.) observes, Τὸ δὲ κάλλος οὐκ ἐν τῇ τῶν στοιχείων, ἀλλ' ἐν τῇ τῶν μορίων συμμετρίᾳ συνίστασθαι νομίζει (Χρυσίππος,) δακτύλου πρὸς δακτύλον δηλονότι, καὶ συμπάντων αὐτῶν πρὸς τε μετακάρπιον καὶ καρπὸν, καὶ τούτων πρὸς πῆχυν, καὶ πήχεως πρὸς βραχίονα, καὶ πάντων πρὸς πάντα, καθάπερ ἐν τῷ Πολυκλείτου Κανόνι

γέγραπται. Πάσας γὰρ ἐκδιδάξας ἡμᾶς ἐν ἐκείνῳ τῷ συγγράμματι τὰς συμμετρίας τοῦ σώματος ὁ Πολύκλειτος ἔργῳ τὸν λόγον ἐξεβείβωσε, δημιουργήσας ἀνδριάντα κατὰ τὰ τοῦ λόγου προστάγματα, καὶ καλέσας δὴ καὶ αὐτὸν τὸν ἀνδριάντα, καζάπερο καὶ τὸ σύγγραμμα, Κανόνα.

His pupils were PERICLITUS and CANACHUS already noticed, ASOPODORUS, ALEXIS, ARISTIDES, PHRYNO, DINO, ATHE-
NODORUS I., and DEMEAS II. (*Pliny* 34. 8. 19.)

It remains only to notice some passages of ancient writers, which seem to involve us in difficulty, respecting the artist before us. The first of these is an *Epigram* in *Append. Anthol. Palat.* 2, 633, which thus commences,

Χεῖρ με Πολυκλείτου Θασίου κάμεν· εἰμὶ
δ' ἐκείνος

Σαλμωνεύς, βρονταῖς Διὸς ἀντεμάνην.

Now as we have no mention, in any other passage, of POLYCLITUS as a *Thasian*, *Brunch* proposes to substitute Πολυγνώτου, and this emendation might be received as satisfactory, had not *Heyne* remarked, (*Prisc. Art. Opp. ex Epigr. Illustr.* 93,) that the words χεῖρ κάμεν are inapplicable to POLY-
GNOTUS as a *painter*. Thus *Heyne* concludes, that either the poet mistook the country of the artist, or that there was a sculptor POLYCLITUS, belonging to *Thasos*; and to this last opinion, *Thierschl.* c. accedes, though he blends with it several particulars, which cannot be admitted. Perhaps, however, the reading Πολυγνώτου may be adopted, and on the authority of *Pliny* 34. 8. 19, we may conclude, that POLY-
GNOTUS the celebrated painter, gave attention also to statuary. The want of the evidence of MSS., however, prevents us from coming to any fixed decision as to this passage of the *Anthologia*. There is a second *Epigram*, found in *Append. Anthol. Palat.* 2, 671, in which a picture of *Polyxena* is referred to POLYCLITUS:—

Ἄδε Πολυκλείτοιο Πολυξένα, οὐδὲ τις ἄλλα
Χεῖρ ἔσθ' ἔργον τούτου δαιμονίου πίνακος.

Ἦρας ἔργον ἀδελφόν· ἰδ' ὡς πέπλοιο
ράγιέντος

Τὰν αἰδῶ γυμνὰν σῶφρονι κρύπτει πέπλῳ.
Λίσσεται ἂν τλάμων ψυχᾶς ὕπερ· ἐν βλε-
φάροισι δὲ

Παρθέναϊκὰς δ' Ὀφρυγῶν κείται ὄλος πό-
λεμος,

But as we have no sufficient authority for supposing that POLYCLITUS cultivated the art of painting, (for no one, I presume, will attach any importance to *Tzelzes Chil.* 8. 191,) it is most probable, that the author of this *Epigram* fell into error.

III. Artist, who made a *Lamp*, either for one of the kings of Persia, or for *Perseus* king of Macedonia, which was esteemed a very handsome production, *Moschios ap Athen.* V. p. 206. Πολύκλειτος θανμάζεται ἐπὶ τῷ λυχνίῳ τῷ κατασκευ-
ασθέντι τῷ Πέρσῃ. To this individual,

we may, I conceive, properly refer the words of *Martial Epigr.* 8. 51. :—

“ Quis labor in phiala? docti Myos, anne Myronis?

Mentoris hæc manus est, an Polyclete tua?”

IV. Engraver on precious stones, noticed by *Bracci*, tab. 96.—*Stosch (de Gemm.* 76,) contends, that the engraver of the *Gems* mentioned by *Bracci*, was the celebrated statuary; but a different opinion is satisfactorily established by *Lewezow über den Raub des Pallad.* 31.

POLYCRATES, statuary, age and country uncertain, mentioned by *Pliny* (34. 8. 19,) among those artists, who made figures of *Combatants at the Public Games, Armed Men, Huntsmen, and Men engaged in Sacrificing*. See also the article *Polycritus* in the *Appendix*.

POLYDECTES, sculptor, lived in the first century after Christ; in connection with other artists, embellished the palaces of the Cæsars, with very approved figures, (*Pliny* 36. 5. 4.)

POLYDORUS I., artist, associated with POLYCRATES in the decoration of the palaces of the Cæsars, (36. 5. 4.)

II. Artist, adverted to in the article *Agesander*, see also *Thiersch, Epoch. Art. Gr.* III. Adnot. 169.

POLYEUCTUS, sculptor, country uncertain, flourished in the age of Demosthenes. *Pseudo-Plut. Vit. X. Orat.* 847=4, 266. W., Αἰτίσας τε γραμματεῖον (Δημοσθένης,) ἔγραψεν τὸ ἐπὶ τοῦ εἰκότος αὐτοῦ ἐλεγείον ἐπιγεγραμμένον ὑπὸ τῶν Ἀθηναίων ὕστερον.—Κεῖται δὲ εἰκὼν πλησίον τοῦ περισχονίσματος καὶ τοῦ βωμοῦ τῶν δώδεκα θεῶν, ὑπὸ Πολυεύκτου πεποιημένη.

POLYGNOTUS, one of the most distinguished painters of antiquity, whose country and kindred are thus clearly stated by *Harpocratio*, sub voce:—*Λυκοῦργος ἐν τῷ*

περὶ τῆς Ἱερείας περὶ Πολυ γνῶτου τοῦ Ζωγράφου, θασίου μὲν τὸ γένος, υἱοῦ δὲ καὶ μαθητοῦ Ἀγλαοφῶντος,* τυχόντος δὲ τῆς Ἀθηναίων πολιτείας, ἥτοι ἐπεὶ τὴν Ποικίλην στοὰν ἀνέγραψε προῖκα, ἢ ὡς ἕτεροι, τὰς ἐν τῷ Θησαυρῷ καὶ τῷ Ἀνακείῳ γραφάς. The substance of this passage has been copied by *Suidas* and *Photius*, (*Junius Catal.* 172,) and it sufficiently explains how it is that *Theophrastus ap. Plin.* 7. 56. styles POLYGNOTUS an *Athenian*, while it is universally admitted by ancient writers, that he was a native of *Thasos*. In respect to the age, in which he flourished, *Pliny* observes, that he lived *before* Olymp. 90,—a remark which cannot certainly be understood to imply, that he was engaged in his profession in this *very* Olympiad. Some excellent philologists of *Weimar*, (*Weimarsche Kunstfreunde*,) have conjectured, in the *Literary Journal of Jena*, 1805. V. 3. p. 34, that he flourished about Olymp. 80.; but in endeavouring to establish this opinion, they appear to me to have laid too great stress on what they conceive to be the peculiar *style* of his productions,—a subject on which our information is far too vague and limited, to enable us to form any certain decision. Other reasons, however, may be urged in support of the opinion in question; some of which have been already adverted to in the article *Aglaopho*, and others shall be here adduced. In determining the age of POLYGNOTUS, it is obviously of importance to attend to that of *Cimo* and his sister *Elpinice*, between whom and the artist in question, there subsisted an intimacy. Now at the death of *Miltiades*, B. C. 489, *Cimo* was quite a youth, (*Plut. Cim.* 4. μειράκιον παντάπασιν,) so that we may consistently assume that he was born about B. C. 506. On this supposition, the events of the life of *Cimo* may be chronologically arranged as follows:—

Olymp.	B. C.	
68. 3.	506.	Cimo is born.
72. 4.	489.	Miltiades dies.
79. 2.	463.	Thasos is brought under the power of Athens, (<i>Clinton, Fast. Hellen.</i> 38.) Soon after this, Cimo is accused and acquitted; and while the accusation is pending, Pericles, solicited by Elpinice in behalf of her brother, replies to her, Γραῦς εἶ, ὦ Ἐλπινίκη, ὥς τηλικαῦτα διαπράττεισθαι πράγματα.
79. 4.	461.	Cimo is banished from Athens.
81. 1.	456.	Cimo is recalled from exile.
82. 4.	449.	Cimo dies, at the age of 57 years.

If then, we suppose *Elpinice* to have been two years younger than *Cimo*, she must have been rather more than 40 years old, when *Pericles* addressed to her the very rude reply given above. I need not here stay to inquire into the cause of that want of courtesy, which *Pericles* on this occasion exhibited; but it is evident, that his feel-

ings towards *Elpinice*, were not those of all persons, for POLYGNOTUS became deeply enamoured of her, and in the decoration of the *Pœcile*, took her as the model of his picture of *Laodice*. As POLYGNOTUS was born at *Thasos*, and was there instructed by his father *AGLAOPHO*, it seems necessary to inquire, at what period he removed to *Athens*; and no time can be fixed on with greater probability, than that in which

* See the articles *Aglaopho* and *Aristopho*, and compare *Simonides ap. Paus.* 10. 27.

Cimo returned to Athens, after bringing Thasos under the dominion of his countrymen, (*Odofr. Müller Nunt. Liter. Gotting.* 1824. scid. 115.) It is a very consistent supposition, that POLYGNOTUS accompanied Cimo on his return, and thus became intimate with him and Elpinice; and there existed a powerful reason for Cimo to solicit the artist to remove with him to Athens,—that he might have his assistance in embellishing with pictures, those public buildings, which he had either begun to erect, or had in contemplation. Among the most important of these buildings, was the Temple of Theseus still existing, reared on the ashes of the ancient hero, which were brought by Cimo from Seyros. This last circumstance took place in the archonship of Aphepsio, Olymp. 77. 4, B. C. 469, (*Plut. Cim.* 8, compared with *Thes.* 35, *Clinton Fast. Hellen.* 235,) and it is highly probable, that in the following year the Temple itself was commenced.¹ All these particulars concur to support the opinion, that POLYGNOTUS flourished chiefly about Olymp. 80,—a decision confirmed by other arguments adduced in the article *Aglaopho*. We may add, that as POLYGNOTUS adorned with his paintings, the Pœcile, which was improved by Cimo, (*Plut. Cim.* 13,) it is evident that he must have been engaged in his profession at Athens, before Olymp. 82, at the close of which Cimo died. In regard to the pictures of this artist and others, exhibited in the age of *Paus.* (1. 22. 6,) in the room leading to the Propylæa, we must not too hastily embrace the conclusion, which they have been considered to warrant,—that POLYGNOTUS was still living in Olymp. 86,—though the admission of this would by no means overthrow the decisions we have endeavoured to establish. (*Böttiger Archaeol. Pict.* 290.) The words of *Paus.* are too obscure to admit of any certain interpretation; and the productions in question were in all probability collected from various places, and that not at the same period,—a remark which certainly holds in relation to the portrait of Alcibiades.

The most important passage respecting POLYGNOTUS, which ancient literature presents, is *Pliny* 35. 9. 35:—"Primus mulieres lucida veste pinxit, capita eorum mitris versicoloribus operuit, plurimumque picturæ primus contulit. Siquidem instituit os adaperire, dentes ostendere, vultum ab antiquo rigore variare. Hujus est tabula in porticu Pompeii, quæ ante Curiam ejus fuerat; in qua dubitabatur, *ascendentem cum clypeo* pinxerit, *an descendentem*. Hic Delphis ædem pinxit: hic et Athenis porticum, quæ *Pæcile* vocatur, gratuito, cum partem ejus Micon mercede pingeret: unde major huic auctoritas: Siquidem Amphic-

tyones, quod est publicum Græciæ concilium, hospitia ei gratuita decrevere."

This artist and Mico were the first who used in painting, the kind of ochre termed Athenian 'sil,' (*Pliny* 33. 12. 56.) POLYGNOTUS likewise, made a kind of ink from the husks of grapes, styled 'tryginon,' (35. 6. 25;) and he left behind him some paintings in enamel, (35. 11. 36.) *Cicero* (*Brut.* 18,) mentions him among those, who executed pictures with only four colors; and *Quintilian*, (12. 10.) observes, that his productions were very highly esteemed even in later periods. By *Aristotle* (*Polit.* 8. 5. p. 267. *Göttl.*, coll. *Poët.* 6. 15,) he is designated γραφεύς ἡθικὸς,² and this writer, (*Poët.* 2. 2,) contrasts the three artists, POLYGNOTUS, PAUSO, and DIONYSIUS, in that the paintings of the first were more favorable than nature, those of the second more unfavorable, and those of the last formed exact representations.

Having thus inquired into the history and peculiar merits, of POLYGNOTUS, as far as the statements of ancient authors throw light on these subjects, I now pass forward to his productions. And here I would notice the consummate ability displayed by *Böttiger*, in his remarks on them, (*Archæol. Pict.* 1, 274.—369.) were not so eminent a character above my praise. Sincerely do I wish that this veteran in literature may have leisure to finish the second part of his work, to the execution of which he only is equal.

1. POLYGNOTUS embellished the temple at Delphi, (*Pliny* l. c.) The pictures which were placed here, are noticed by *Paus.* 10. 25—31. The right side was adorned with paintings representing the return of the Greeks from Troy, and the slaughter, which took place in the Trojan citadel; and on the left side, there was a picture illustrative of the descent of Ulysses into the infernal regions. In adverting to the last production, *Lucian* (*Imag.* 7. T. 2. p. 465,) particularly mentions ὁφρῶν τὸ ἐπιπροπές καὶ παριῶν τὸ ἐνερευθές—καὶ ἐστῆτα δὲ—ἐς τὸ λεπτότατον ἐξεργασμένην, ὡς συνεστάλλαι μὲν ὅσα χρή, διηγεμῶσθαι δὲ τὰ πολλά.

2. He adorned also, the Athenian Portico termed Pœcile. "Pinxit Athenis porticum, quæ Pæcile vocatur," *Pliny* l. c. The decoration of this building was on the part of POLYGNOTUS, gratuitous. See *Plut. Cim.* 4, *Harpocr.* l. c., *Böttiger Archaeol. Pict.* 1, 271. A picture placed here, representing the destruction of Troy, is briefly described by *Paus.* 1. 15. 3, though without a mention of the artist, who made it. Respecting the picture of a dog in this portico, executed by Mico or POLYGNOTUS, see the article *Mico*. Some of the paintings of the Pœcile were removed by

¹ This fact seems to confirm the excellent emendation proposed by *Reinesius* of a passage of *Suidas*, or rather of *Harpocratio*, from whom *Suidas* derived his information. (See the commencement of this article, and *Mico* l.) *Reinesius* proposes to alter the expression, ἐν τῷ Θησαυρῷ,

an expression, which *Böttiger* (*Archæol. Pict.* 1, 270,) endeavours to explain, in an acute, but unsatisfactory manner,—τὸ ἐν τῷ Θησῶς ἱερῷ, and he grounds this alteration on a comparison of *Suidas*, with *Paus.* 1. 17. 2.

² See *Böttiger Archaeol. Pict.* 1, 266.

some Roman proconsul, according to *Syneus Epist.* 135.

3. POLYGNOTUS decorated with some pictures, the room at the entrance of the *Propylæa* at Athens. These pictures are mentioned only in *Paus.* 1. 22. 6,—a passage so obscure, that its meaning cannot be ascertained with precision. To me it appears, that POLYGNOTUS painted only *Polyxena about to be immolated on the Tomb of Achilles,—the Destruction of Scyros,—and the Interview of Ulysses with Nausicaa.*

4. A painting of this artist was placed in the *Anacium*, or temple of Castor and Pollux at Athens, (see different passages relating to this building, in *Hemsterh. Anecd.* 1. 226.) The picture in question represented the marriage of the above heroes with the daughters of Leucippus, (*Paus.* 1. 18. 1, *Böttiger Archæol. Pict.* 1, 291—295.)

5. In all probability, POLYGNOTUS embellished the temple of *Theseus* at Athens, affording assistance in this work to Mico, who is known to have been engaged in it, (1. 17. 2.)

6. In the temple of *Minerva Area* at Platea, there were some pictures executed by this artist and ONATAS.—POLYGNOTUS painted *Ulysses having just completed the destruction of the suitors.* In the embellishment of this edifice, the three most eminent artists of that age were associated, PHIDIAS, who made the statue of *Minerva*, and POLYGNOTUS and ONATAS, who contributed their paintings. PHIDIAS, who already practised statuary in Olymp. 78, when POLYGNOTUS removed to Greece, probably laid the foundation of his future greatness, in making this statue of *Minerva.* This consideration removes the difficulties of *Böttiger*, (*Archæol. Pict.* 365.)

7. The artist under notice adorned with his pictures, some public walls at Thespiæ. "*Parietes Thespiis a Polygnoto picti postea a Pausia reficiebantur.*" (*Pliny* 35. 11. 40.) It is afterwards observed by *Pliny*, that the productions of PAUSIAS appeared inferior to those of POLYGNOTUS, because POLYGNOTUS, according to his usual plan, used the pencil in these pictures, and PAUSIAS painted in the same style, though he had been accustomed chiefly to painting in enamel. *Böttiger*, 1. c. 368. inconsistently infers from this remark, that POLYGNOTUS never painted in enamel,—an opinion which this passage does not warrant, and which is directly opposed to the statement of *Pliny* 35. 11. 39. *Pliny* asserts likewise, (34. 8. 18,) that POLYGNOTUS gave attention to statuary.

POLYIDUS, painter and dithyrambic poet, flourished in Olymp. 94. 3. *Diod. S.* 14. 46. See also *Fabric. Bibl. Gr.* 2, 135, *Herm. ad Aristot. Poët.* 155.

POLYSTRATUS, statuary of Ambracia, made a figure of *Phalaris*, (*Tatian, Orat. adv. Græc.* 54. p. 118. Worth.)

POBINUS, see *Antistates.*

POSIDONIUS, Ephesian engraver and statuary, lived about the age of Pompey the Great, contemporary of Pasiteles, (*Pliny* 33. 12. 55, 34. 8. 19.)

POSIS, Roman modeller, or maker of plaster-casts, lived in the first age before the birth of Christ, *Pliny* 35. 11. 45. "M. Varro tradit sibi cognitum Romæ Posim nomine, a quo facta poma et uvas, ut ea non posses aspecta discernere a veris." In this passage, I have followed chiefly the text of *Gronovius*, whose decisions, *Harduin*, as usual, wishes to claim for himself.

POTHÆUS, see *Antiphilus* II.

PRAXIAS, Athenian sculptor, instructed by CALAMIS, undertook the marble-decorations of the roof of the temple of Apollo at Delphi, but was prevented from completing them by a premature death, (*Paus.* 10. 19. 3.) flourished a little before Olymp. 90.

PRAXITELES I., statuary, and sculptor of the greatest eminence, flourished together with EUPHRANOR in Olymp. 104. This is expressly asserted by *Pliny* 34. 8. 19, and is confirmed by the following remark of *Paus.* 8. 9. 1. Πραξιτέλης δὲ τὰ ἀγάλματα εἰργάσατο τρίτῃ Ἀλκαμένην ὕστερον γενεᾷ, (see *Alcámenes.*) *Vitruvius*, VII. *Præf.* s. 13, mentions PRAXITELES as having assisted in the construction of the Mausoleum; and from this statement we must infer that he was living in Olymp. 107. (*Amalth.* 3, 286.) The city in which he was born, is uncertain. *Cedrenus*, (*Annal.* 265.) notices him as one of Cnidus; but this is evidently a mistake, arising perhaps from the previous mention of the statue of *Venus* at Cnidus. *Meyer*, (*ad Winck. Opp.* 6, 2, 162., *Hist. Art. Gr.* 2, 101.) contends that he was a native of Andros, and adduces, in confirmation of this opinion, an *Epigram* of *Damagetis* in *Anthol. Palat.* 7. 355. But no one, who peruses this *Epigram*, free from the influence of pre-conceived opinion, can view it as establishing this conclusion:—

Τὴν ἰλιάραν φωνὴν καὶ τίμον, ὦ παριόντες,
Τῷ χρηστῷ χαίρειν εἶπατε Πραξιτέλει.
Ἦν δ' ὡνὴρ Μουσῶν ἱκανὴ μερίς, ἥδ' ἐπὶ
παρ' οἴνῳ
Κρήνους· ὦ χαίροις Ἀνδρὶ Πραξιτέλει.

The writer of these lines speaks indeed of some Praxiteles of Andros; but the name *Praxiteles* was exceedingly common among the Greeks. Our attention must be directed, then, to other sources of information as to the country of the artist under notice; and there is a passage of *Propertius*, the true reading of which has formed a subject of much critical inquiry, which may throw some light on the subject. The verse in question, (3. 7. 16,) is thus given by *Burmann*,

"Praxitelem Parius vindicat urbe lapis."

This reading, however, is properly discarded by *Lachmann*. Every good MS. exhibits "propria;" and this has led *Brouckhusius* and *Lachmann* to read "paria," though it would be difficult to explain how "paria" should be universally corrupted to "propria." For my own part, I prefer the reading of

MSS.; and I would explain the word "lapis" as designating alone the *Parian marble*, and the phrase "propria urbe," as pointing out the capital of the island of Paros. Thus read and explained, the verse implies, that PRAXITELES was a native of Paros, and that by his skill in the arts, he obtained there the greatest influence.

There are two passages of *Pliny*, relating to this artist, which I will adduce, rectifying the text according to the evidence of MSS., and illustrating the statements, which they contain. The former is 34. 8. 19, in which PRAXITELES is noticed as a *statuary*:—

"Praxiteles marmore felicior, ideo et clarior fuit. Fecit tamen ex ære pulcherrima opera: *Proserpinæ Raptum*, item *Catagusam*:³ et *Liberum Patrem et Ebrietatem* nobilemque una *Satyrum*,⁴ quem Græci *Periboëton*⁵ cognominant. Signa etiam, quæ ante Felicitatis ædem fuere, *Veneremque*, quæ cum ipsa æde incendio cremata est *Claudii principatu*, marmoreæ illi suæ per terras inclytæ parem. Item *Stephusam*, *Spilumenen*,⁶ *Cenophorum*, *Harmodium* et *Aristogitonem Tyrannicidas*, quos a Xerxe Persarum rege captos victa Perside Atheniensibus remisit *Magnus Alexander*.⁷ Fecit et *Puberem Apollinem subrepenti Lacertæ cominus Sagitta insidiantem*, quem

³ The import of the word "Catagusam" has been mistaken by *Harduin* ad loc., and *Meyer Hist. Art.* 2, 112, who apply it to Ceres leading back her daughter. This idea would obviously require the term "Anagusam."—The former word relates to Ceres conducting Proserpine to Pluto, according to an arrangement between them; and the statement of *Pliny* seems to intimate, that PRAXITELES made this figure in contrast to that, which represents the rape of Proserpine. This view is perhaps confirmed by an excellent painted vase, in "Millingen's *Ancient Inedited Monuments*," P. 1. tab. 16.

⁴ In illustration of these words, *Welcker*, (*ad Philostr. Imag.* 212,) appropriately refers to *Nonnus* 19. 17, 18. 124, in which passages Μηθη is represented as married to the Satyr *Staphylus*. See also *Böttiger Andeutungen* p. 166.

⁵ Respecting this figure see *Paus.* 1. 20. 1. *Pliny* seems to have confounded two Satyrs made by PRAXITELES; for that styled Περιβοητός, stood alone in the 'Via Tripodum' at Athens, and was quite different from the one, which was associated with the figure of *Intoxication*, and that of *Bacchus*. *Meyer Hist. Art.* 1, 117.

⁶ *Tatian*, (*adv. Gr.* 122,) has the following remark, Σπιλομένον τι γύναιον Πραξιτέλης ἰδημιούργησεν. See also *Philostr. Apoll. Tyran.* 6. p. 276.

⁷ *Pliny* here strangely confounds the statues of *Harmodius* and *Aristogilo* made by PRAXITELES, with other figures of these heroes, of a much more ancient date: see *Antenor*.

⁸ This remark is well explained by *Thiersch*, *Epoch. Art. Gr.* II. Adnot. 45.

⁹ It is altogether uncertain, what works of PRAXITELES were placed in the Ceramicus.

¹⁰ Usually the comma has been placed after "multi," not after "viderent;" but such a mode of punctuation is evidently ridiculous.

¹¹ The expression "velata specie" presents difficulties, which no philologist has hitherto been able to solve. *Böttiger* (*Andeut.* 171,) and *Meyer* (*Hist. Art. Gr.* 2, 109,) consider the historian to mean, that the lower part of the body was represented as covered; but I am unable to discover, how such a meaning can be consistently assigned to the words. The term "species" corresponds to the English "appearance;" and this may lead

Sauroctonon vocant. Spectantur et duo signa ejus adfectus exprimentia, *Fletus Matronæ* et *Meretricis Gaudentis*. Hanc putant *Phrynen* fuisse, deprehenduntque in ea amorem artificis, et mercedem in vultu meretricis. Habet simulacrum et benignitas ejus. Calamidis enim quadrigæ aurigam suum imposuit, ne melior in equorum effigie, defecisse in homine crederetur."⁸

The other passage of *Pliny*, in which PRAXITELES is treated of as a *sculptor*, is 36. 5. 4:—

"Praxitelis ætatem inter statuarios diximus, qui marmoris gloria superavit etiam semet. Opera ejus sunt Athenis in Ceramicis;⁹ sed ante omnia, et non solum Praxitelis, verum et in toto orbe terrarum, *Venus*, quam ut viderent, multi navigaverunt Cnidum.¹⁰ Duas fecerat, simulque vendebat, alteram *velata specie*,¹¹ quam ob id quidem prætulerunt, quorum conditio erat, *Coi*, cum alteram etiam eodem pretio detulisset, *severum* id ac *puclicum* arbitrantur; rejectam Cnidi emerunt, immensa differentia famæ. Voluit etiam postea a Cnidiis mercari rex *Nicomedes*,² totum æs civitatis alienum, quod erat ingens, dissoluturum se promittens. Omnia perpeti maluerunt, nec immerito: illo enim signo Praxiteles nobilitavit Cnidum.³ *Ædicula* ejus tota

us to conjecture, that the true reading is "velatum specie," "covered in appearance," i.e. invested with a garment, which, while it seemed designed to hide the person, really exposed it to view. Several considerations, however, militate against this conjecture; and I am rather induced to believe that *Pliny* wrote "velatum speciose," "clothed beautifully," or "handsomely." But this hypothesis I must leave to the decision of others.—It is the opinion of *Visconti*, (*Descr. des Antiques du Musée Royal*, Paris 1817. p. 59,) that a statue still preserved in the Royal Museum at Paris, (nr. 185. *Catal. Clarac*), was made in imitation of the statue of *Venus* purchased by the Coans. But this opinion is inconsistent with the fact, that the statue of *Venus* at Paris has the figure of *Cupid* associated with it.

² This circumstance respecting *Nicomedes* had been previously mentioned by *Pliny*, 8. 38.

³ The statue of *Venus* in the possession of the Cnidians, has been extensively noticed by various writers. *Athenæus* (13. p. 591. 585,) remarks, that PRAXITELES had as his model, the celebrated prostitute *Phryne*, with whom he was intimately connected. *Clem. Alex.* (*Protr.* p. 21.) and *Arnobius*, (*adv. Gent.* 6.) make a similar statement respecting a female named *Cratina*; but they seem to have mistaken the true name of the prostitute, whom PRAXITELES selected as the model of beauty.—From the circumstance, that it was formed to resemble a prostitute, the statue itself is styled ἑταῖρα by *Athenag. Leg. pro Christ.* 14. p. 61. Dechair. See also *Jacobs in Wieland's Mus. Att.* 3, 23, 49.—Several poets have dwelt on the beauty of this figure of *Venus*, as *Ausonius*, *Epigr.* 56, and writers in *Anthol. Gr.* 4. 12. 160. (*App. Anth. Palat.* 2, 674.) *Anal. Brunck.* 4. 6. p. 443. 12. 7. p. 462. No author, however, has commented on it with greater perspicuity, than *Lucian*, (*Amor.* 13. T. 2. p. 411. R.) Εἶσω τοῦ νεῶ παρήμεν' ἡ μὲν οὖν θεὸς ἐν μέσῳ καθίσθηνται. Πάριος δὲ λίθον δαίδαλμα κάλλιστον ὑπερήφανον καὶ σεσηρότι γέλῳ τι μικρὸν ὑπομειδῶσα· πάν δὲ τὸ κάλλος αὐτῆς ἀκάλυπτον οὐδεμίᾳ ἐσθῆτος ἀμπεχούσης γεγύμνηται, πλὴν ὅσα τῇ ἐτέρᾳ χειρὶ τὴν αἰδῶ λεληθότως ἐπικρύπτειν.

aperitur,⁴ ut conspici possit undique effigies deae, favente ipsa, ut creditur facto. Nec minor ex quacunque parte admiratio est. Ferunt amore captum quandam, cum delitisset noctu, simulacro cohæsisse, ejusque cupiditatis esse indicem maculam.⁵ Sunt in Cnido et alia signa marmorea illustrium artificum: *Liber Pater* Bryaxidis, et alter *Scopæ* et *Minerva*: nec majus aliud *Veneris* Praxitelis specimen, quam quod inter hæc sola memoratur. Ejusdem est et *Cupido*,⁶ objectus a Cicerone Verri ille propter quem Thespia visebantur, nunc in Octaviae Scholis positus. Ejusdem et alter *nudus* in Pario colonia Propontidis, par *Veneri Cnidia* nobilitate et injuria. Adamavit enim eum Alcibidas Rhodius, atque in eo quoque simile amoris vestigium reliquit. Romæ Praxitelis opera sunt *Flora*, *Troptolemus*, *Ceres* in Hortis Servilii; *Boni Eventus* et *Bonæ Fortunæ* simulacra in Capitolio: item et *Mænades* et quas *Thyiadas* vocant et *Caryatidas*.⁷ et *Sileni*,⁸ in

Τοσοῦτό γε μὲν ἡ δημιουργὸς ἴσχυος τέχνην, ὥστε τὴν ἀντίτυπον οὕτω καὶ κατεργάσαν τοῦ λίθου φύσιν ἐκάστοις μέλεσιν ἐπιπρέπειν. In another passage, (*Amor.* 14. p. 412.) Lucian thus notices the back of the statue; "Ὅση μὲν τῶν μεταφρένων εὐρυθμία, πῶς δ' ἀμφιλαφεῖς αἱ λαγόνες, ἀγκάλισμα χειρὸς πλῆθες. ὥς δ' ἐνπερίγραφῳ τῶν γλῶσσιν αἱ σάρκες ἐπικυρτοῦνται, μήτ' ἄγαν ἑλλειπεῖς αὐτοῖς δόστεις προσεσταλμένην μήτη, εἰς ὑπέρογκον ἐκκεχυμέναι πύθητα. τῶν δὲ τοῖς ἰσχύοις ἐνεσφραγισμένων ἐξ ἐκατέρων τόπων, οὐκ ἂν εἰποῖ τις, ὥς ἡδὺς ὁ γέλως, μηροῦ τε καὶ κνημῆς ἐπ' εὐδὴ τεταμένης ἄχρῳ ποδὸς, ἡκριβωμένοι ῥυθμοί. In adverting to the head of the statue, *Lucian*, (*Imag.* 6. T. 2. 463.) particularly mentions, *Tὰ μὲν ἀμφὶ τὴν κόμην καὶ μέτωπον, ὁφρῶν τε το εὐγραμμον* — καὶ τῶν ὀφθαλμῶν δὲ τὸ ὕψος ἅμα τῷ φαίδρῳ καὶ κεχαρισμένῳ. — The opinion of Heyne, that in executing this statue of *Venus*, PRAXITELES had respect to the goddess as she appeared, when Paris decided between her, and Juno and Minerva, is supported not only by some lines of *Eumenis*, in *Anthol. Gr.* 4. 12, 166, (*Append. Anth. Palat.* 2, 676.) but likewise by an *Epigram* of *Plato*, *ibid.* 161. (p. 675.)

Οὔτε σε Πραξιτέλης τεχνάσατο, θυῖ' ὁ σίδαρος.

'Αλλ' οὕτως ἔστης, ὥς ποτε κρινομένην.

⁴ These words are illustrated by *Lucian*, *Amor.* 13. T. 2. p. 412. R. "Ἐστὶ δ' ἀμφύθυρος αὐτῆς ὁ νεὺς, καὶ τοῖς ἑτέροις τὴν θεὸν ἰδεῖν ἀκριβῶς, καὶ κατὰ νότον, καὶ ἴνα μὴδὲν αὐτῆς ἀθαΐσματος ἦ· δι' εὐμαθείας οὖν ἔστι τῇ ἑτέρᾳ πόλῃ παρελθούσι τὴν ὁπισταὺν εὐμορφίαν διαρῆσαι.

⁵ Compare *Lucian* *Amor.* 15. T. 2. p. 414—416. R., *Valer. Max.* 8. 11, 4, *Athen.* 13. p. 605.

⁶ This passage I have discussed at considerable length, in *Amalth.* 3, 299—302.; but it may be proper to repeat here those points, which I now consider to be well established. It is evident from the narrative of *Pliny*, that PRAXITELES made two statues of *Cupid*. One of these was presented by him to Phryne, and by her dedicated at Thespia, (*Paus.* 1. 20. 1.) where it remained in the time of *Cicero*. This author says in relation to it, (*Verr.* 4. 2. 4.) "propter quem Thespia visuntur." It was in the time of the emperors removed to Rome, (*Paus.* 9. 27. 1., a passage which *Thiersch*, *Epoch.* 3. *Adnot.* 114,

Pollionis Asinii monumentis et Apollo et Neptunus.⁹

Having adduced and illustrated these passages of *Pliny*, I will now enumerate some additional productions of PRAXITELES, mentioned by ancient writers, beginning with those of males, whether among the deities or among men, and then adverting to those of females. It is, however, to be regretted, that in many instances, we are unable to specify the materials, of which the figures in question, were composed:—

1. Statues of *Apollo*, *Latona*, and *Diana*, placed at Megara, (*Paus.* 1. 44. 2.)

2. A statue of *Bacchus* in Elis, (6. 26. 1.)

3. A statue of *Mercury* carrying *Bacchus*, when an infant, made of marble, (5. 17. 1.)

4. A figure of *Æsculapius*, placed in the grove of *Trophi*onius at Lebadae, (9. 39. 3.)

5. A figure of a *Satyr*, made of Parian marble, and kept at Megara, (1. 43. 5.) This production must obviously be distinguished from the brazen figure of a *Satyr*,

interprets in the same manner as myself,) and it was placed in the Schools of Octavia, (*Pliny*), where soon afterwards it was burnt, (*Paus.*) The time of its destruction is shewn by the fact, that the Schools of Octavia were consumed with fire, in the reign of *Titus*, (*Dio Cass.* 66. 24.) I committed an error, therefore, in my article in the *Amalthæa*, in asserting, that the *Parian* statue of *Cupid* was burnt in the Schools of Octavia; and the conclusion just advanced, as to the time of the burning of the *Thespian* statue, shews the propriety of the word "est" employed by *Pliny*, because in his day, the statue was still in existence. I hope now to have the full concurrence of *Siebelis*, who in his *Remarks on some Passages of Ancient Authors*, published in 1826, adverts to this sentence of *Pliny*; for all the passages, in which reference is made to the statue in question, accord in respect to time. The second statue of *Cupid* made by PRAXITELES, was placed in Parium, a colony of the Propontis; but its entire history cannot be traced with certainty. It is probable that it was removed from Parium, by one of the Roman Pro-Consuls, and afterwards came into the possession of *Heius*, a rich Sicilian, who, in order to oblige *C. Claudius*, permitted it to be for a short time transferred to Rome. It was honorably returned to him; but he was soon afterwards compelled to yield it up to *Verres*, (*Cic. Verr.* 1. c.) Its future history is altogether involved in uncertainty. Thus we find, that the narrative of *Pliny* is correct, in that he mentions only two statues of *Cupid* made by PRAXITELES, and those composed of marble; and he errs only in stating that the *Thespian* statue was forcibly taken by *Verres* from *Heius*, which was true rather of the *Parian* statue,—and this accounts for his speaking of the latter production, as if it were then to be actually found at Parium. The explicit assertion of *Pliny*, that the two statues of *Cupid* were of marble, is sufficient to refute the remarks of *Callistr.* *Stat.* 4. 11, and of *Julian*, in *Anthol. Gr.* 4. 12. 203, *Append. Anth. Palat.* 2, 687, as to a brazen statue of this supposed divinity; nor can we admit the supposition of three statues of *Cupid* made by PRAXITELES, though it has the support of *Lessing* (*Opp.* 10, 261.), *Heyne* (*Prisc. Art. Opp. ex Epigr. Illustr.* 91.) and *Meyer* (*Hist. Art.* 2, 106.) The *Epigram* assigned to *Simonides*, in *Anth. Palam.* 4. 12. 204, *App. Anth. Palat.* 2, 687, throws no light on this particular controversy.

⁷ See *Böttiger Amalth.* 3, 147.

⁸ To this figure of *Silenus* we may perhaps apply an *Epigram* of *Emilianus* in *Anth. Palat.* 9. 756.

⁹ It is necessary to keep in mind, that the statues mentioned in this concluding sentence, were exhibited at Rome,—a fact which clearly shews to us the error of *Junius*, in confounding them with other statues of the same deities, made indeed by PRAXITELES, but fixed in other places.

executed by PRAXITELES, and styled Πειριβορῆς.

6. A figure of *Pan carrying a Leathern Bottle, and accompanied by the Nymphs and Danaë*. All the figures of this group were made of Parian marble. *Nicomedes* in *Anth. Palat.* 6. 317, *Poët. Incert.* in *Append. Anthol. Palat.* 2, 705.¹⁰ The particular way, in which they were associated, is uncertain.

7. Statues of the *twelve Deities*, placed at Megara in an ancient temple. All of them were considered to be the work of PRAXITELES, with the exception of that of *Diana*, which was made by STRONGYLIO.

8. Figures representing the *Labors of Hercules*, placed on the roof of a temple dedicated to this hero, at Thebes. His *Contest with the Birds of Stymphalus*, and his *Cleansing of the Stables of Augeas*, were not introduced; and in the place of them, the sculptor gave his *Wrestling-match with Antæus*, (*Paus.* 9. 11. 4.)

9. A figure of a *Soldier with a Horse, standing on a Tomb*. It is uncertain whom the artist designed to represent. The production was kept at Athens, (1. 2. 3.)

10. A figure of *Juno, sitting on a Throne, with Minerva and the Goddess of Youth, standing near*. This work was placed in the temple of Juno at Mantinea. (8. 9. 1.)

11. A large figure of *Juno as the Goddess presiding over Marriage*, and one of *Rhea delivering to Saturn a Stone bound up in Cloths*. Both these statues were made of Penteliesian marble, and were placed in the temple of the former goddess at Platæa. (9. 2. 5.)

12. A statue of *Diana Brauronia* in the citadel of Athens, (1, 23, 9.) See also *Böttiger Andeut.* 163.

13. A statue of *Diana*, at Anticyra in Phocis, *Paus.* (10. 37. 1.) Ἀῖδα ἔχουσα. ἐν τῇ δεξιᾷ, καὶ ὑπὲρ τῶν ὤμων φερίτρην. παρὰ δὲ αὐτὴν κῶν ἐν ἀριστερᾷ. μέγας δὲ ὑπὲρ τὴν μέγιστην γυνναῖκα τὸ ἀγάλμα.

14. A statue of *Ceres, accompanied by Proserpine and Iacchus*, placed in the temple of the goddess at Athens, (1. 2. 4, *Clem. Alex. Protr.* p. 41. Sylb.)

15. A marble statue of *Venus*, at Thespiæ, (*Paus.* 9. 27. 4.)

16. A statue of *Venus*, placed at Alexandria, a city of Caria near Mount Latmas, (*Steph. B. v.*, Ἀλεξάνδρεια.)

17. A figure of *Latona*, dedicated in the temple of this goddess at Argos, (*Paus.* 2. 21. 10.)

18. A figure of *Latona accompanied by her Children*, kept at Mantinea:—on the base of this production were carved a *Muse*, and *Marsyas playing on the Flute*. (8. 9. 1.)

19. Figures designed to represent the goddesses of *Persuasion and Consolation*, placed in the temple of *Venus* at Megara, (1. 43. 6.) In his remarks on this passage of *Paus.*, *Siebelis* has erred in the explanation of the word Παιρηγόρος: it points

out a goddess, whose peculiar province it was to console married females on the loss of their virginity. See *Böttiger Nupt. Aldo-brand.* p. 40.

20. A statue of the goddess *Fortune*, placed in her temple at Megara, (*Paus.* 1. 43. 6.)

21. A marble statue of *Phryne*, placed at Thespiæ, (9. 27. 4.)

22. A gilt statue of *Phryne*, placed by this prostitute herself, in the temple of Delphi, (10. 14. 5, *Plut. de Pyth. Orac.* 15, *Athen.* 13, p. 591, *Tatian adv. Gr.* 53, p. 115. Worth.)

In addition to these productions, *Strabo* (XIV. p. 641.) mentions several works of PRAXITELES, placed in the temple of *Diana* at Ephesus. It was disputed among the ancients, whether the figures of the *Children of Niobe dying*, were made by this artist, or by SCOPAS; but the Author of an *Epigram* in *Anth. Gr.* 4. 9. 129. (*Append. Anth. Palat.* 2, 664. Jac.) and *Ausonius*, (*Heronum Epit.* 28.) ascribe them to PRAXITELES.

In regard to a colossal figure at Rome, bearing the name of PRAXITELES, see the remarks of *J. M. Wagner* referred to at the end of the article *Phidias*. *Junius*, (*Catal.* 182.) mentions, on the authority of one *Zygomalas*, two figures of *Horses* made by this artist, and dedicated at Athens by the emperor Hadrian; but the correctness of this statement may be left to the decision of those, who are acquainted with the work of *Zygomalas*.

The narrative given in *Diog. L.* 5. 2. 14, respecting a will of *Theophrastus*, in which he requested PRAXITELES to finish a statue of *Nicomachus*, is either totally fictitious, or at the least, cannot be understood in relation to the artist under notice. *Theophrastus* died in Olymp. 123. 2. (*Clinton Fast. Hellen.* 161.) and at that period PRAXITELES could not have been living.

PRAXITELES availed himself of the assistance of NICIAS the painter, in embellishing his statues, (*Pliny* 35. 11., see also the article *Nicias*.)

In respect to the peculiar merits of this artist, *Quintilian* observes (12. 10.) that he and *Lysippus* were eminent for the near approach of their figures to nature; and *Auctor ad Herennium* 4. 6, particularly commends the arms of his statues.

His sons were TIMARCHUS and CEPHISODORUS the younger, (*Pseudo-Plut. Vit. X. Orat.* 843—4, 258. W.) They are alluded to by *Paus.* (1. 8. 5, 9. 12. 5.) but without the mention of their names.

II. Painter, country uncertain; lived after ARISTIDES II. He is thus adverted to by *Pliny* 35. 11. 39. "Quidam (picturam encausticam) Aristidis inventum putant, postea consummatum a Praxitele." It is evidently impossible to understand this passage of PRAXITELES the celebrated statuarius; because he flourished in Olymp. 104, and ARISTIDES in Olymp. 110.

III. Engraver, lived in the reign of Demetrius. This statement rests on a re-

¹⁰ The latter passage referred to, is erroneously considered by *Heyne* (*Prisc. Art. Opp. ex Epigr. Illustr.* 89,) to apply to the figure of a *Satyr*.

mark of the *Scholiast* on *Theocr.* V. 103.; but the testimony of the *Schol.* is impugned, and it would appear, correctly, by *Kiessling* in his *Notes* on the passage.

PRISCUS, Roman painter, adverted to by *Pliny* 35. 10. 37. Having mentioned FABULLUS, who adorned the Golden House of Nero, the historian observes, "Post eum fuere in auctoritate Cornelius Pinus, et Attius Priscus, qui Honoris et Virtutis aedes imperatori Vespasiano Augusto restituenti pinxerunt; sed Priscus antiquis similior." *Brotier* and *Harduin* have given "Accius" instead of "Attius;" but the latter term has the support of *Reg. I.* and *Dufresn. I.*

PRODORUS, statuary and painter, age and country uncertain; merely mentioned by *Pliny* 34. 8. 19, as one of those artists, who were not particularly distinguished by any production.

PROTARCHUS, engraver of a very handsome *Gem* preserved at Florence. The name of this artist was long improperly written Πρωταρχος: its true form was discovered by *Cochi* (ap. *Bracci, Memorie* 2, 176,) and by *Uhlen*, (*Comment. Reg. Acad. Berol.* 1822. p. 234.)

PROTOGENES, very eminent painter and statuary, one of the contemporaries of APOLLES. He appears, however, to have survived the latter artist, inasmuch as he was still living in Olymp. 119, when Rhodes was besieged by Demetrius. *Meyer* (*Hist. Art.* 1, 189,) conjectures with considerable probability, that he was born about Olymp. 104. The leading passage respecting him is *Pliny* 35. 10. 36,—a passage greatly corrupted, and to the correction of which I feel that my powers are very inadequate:—

"Simul, ut dictum est,¹ et Protogenes floruit. Patria ei Caunus,² gentis Rhodiis subjectæ. Summa paupertas initio, artisque summa intentio, et ideo minor fertilitas. Quis eum docuerit, non putant constare: quidam et naves pinxisse usque ad quinquagesimum annum;³ argumentum esse, quod cum Athenis celeberrimo loco Minervæ delubri propylæoningeret, ubi fecit nobilem *Paralum* et *Ammoniadam*,⁴ quam quidam *Nausicaam* vocant, adjecerit parvulas naves longas in iis, quæ pictores parerga appellant, ut appareret a quibus initiis ad arcem ostentationis opera sua pervenissent. Palmam habet tabularum ejus *Iahysus*, qui est Romæ, dicatus in templo Pacis. Cum pingeret eum,⁵ traditur madidis lupinis vixisse, quoniam simul et⁶ famem sustineret et sitim, ne sensus nimia dulcedine obstrueret. Huic picturæ quater colorem induxit, contra subsidia⁷ injuriæ et vetustatis, ut decedente superiore inferior succederet. Est in ea canis mire factus, ut quem pariter casus⁸ pinxerit. Non judicabat se in eo exprimere⁹ spumam anhelantem, cum in reliqua parte omni,¹⁰ quod difficillimum erat, sibi ipse satisfecisset. Displcebat autem ars ipsa, nec minui poterat, et videbatur nimia, ac longius a veritate discedere, spumaque illa pingi, non ex ore nasci, anxio animi cruciatu, cum in pictura verum esse, non verisimile vellet: absteraserat sæpius, mutaveratque penicillum, nullo modo sibi approbans. Postremo iratus arti, quod intelligitur,¹ spongiam eam² impegit invisio loco tabulæ; ex illa³ repausuit ablatis coloribus, qualiter cura optaverat, fecitque in pictura fortuna naturam. Hoc exemplo ejus similis et Nealcem successus

rowed without acknowledgment, the very words of *Mausaeus ad Harpocr.* 85, ed. Lips., in his explanation of the passage.

¹ I have adopted this reading on the authority of *Reg. I. II.* *Dufresn. I.* *Colbert.*; former lection, "quem cum pingeret."

² The reading "simul et famem" has the sanction of *Reg. I. II.* *Dufresn. I.* *Colbert.*; in most Edd. the conj. is omitted.

³ *Harduin* and *Brotier* have given "induxit, subsidio." But *Voss. Gud. Men. Acad. Reg. I. II.* *Dufresn. I.* *Colbert.* and *Edit. I.* exhibit "contra subsidia," a reading approved by *J. F. Gronovius*, and not censured, as it appears to me, by *Gesner Chrestom. Plin.* 997. The term "subsidia" is used in the sense of "insidia."

⁴ This is the reading of *Reg. I.* *Dufresn. I.* and *Voss.* In our common Editions, the words "et ars" are inserted after "casus."

⁵ This arrangement of the clause is sanctioned by *Voss. Reg. I.* *Dufresn. I.* *Acad. Edit. I.*; common reading, "exprimere in eo."

⁶ The expression "parte omni," which I have substituted for "omni parte," has the support of *Reg. I.* and *Dufresn. I.*

⁷ The term "intelligitur" is found in *Reg. I.* *Dufresn. I.* and *Edit. I.* Our common Edd. have "intelligeretur."

⁸ The word "eam" is omitted in *Reg. II.* and *Colbert.*; and I should have acceded to the testimony of these MSS., were they not confessedly of little authority. As, however, the term in question, which is supported by *Reg. I.* and *Dufresn. I.*, cannot be satisfactorily explained, it should probably be relinquished for "etiam" taken in the sense of "adeo."

⁹ I have given "ex illa," instead of "et illa," on the authority of *Reg. I.* and *Dufresn. I.* The prep "ex" often occurs with the meaning, "by the aid of," "with the assistance of."

¹ Reference is here made to the age of APOLLES.

² The former clause of this sentence accords with *Paus.* 1. 3. 4. and *Plut. Demetr.* 22. Πρωτογένης Καύνιος. The latter expression, "gentis Rhodiis subjectæ," presents great difficulties, because it is utterly at variance with the readings of MSS. To omit *Reg. II.* and *Colbert.*, the authority of which is trifling, it deserves our notice, that *Dufresn. I.* has "patria si caunus gentis obisubletia," and *Reg. I.* "patria Africanus gentis obi subletia." I am not aware, who first introduced the interpolated reading found in our common Edd.; but it is evident beyond all doubt, that this reading was not given by *Pliny*. The passage before us is one of those, respecting which a satisfactory decision is almost hopeless, since we can only obtain by conjecture a reading, which may come near to the words of MSS. May I be allowed to suggest, though without claiming any great plausibility for the idea, that perhaps the reading of *Reg. I.* "GENTISOBISUBLETIA" may have originated in "GENS CONTIGUA LYCIA"? *Caunus* was a city of Caria, and was very near to Lycia. *Suidas* asserts that PROTOGENES was born at Xanthus, a small town of Caria.

³ This arrangement of the words is supported by *Reg. I.*; common reading, "annum quinquagesimum."

⁴ *Reg. I.* and *Edit. I.* exhibit "Amoniadam," and by a slight alteration of this word, I have obtained the true reading. *Reg. II.* has "hammoniadam;" *Colbert.* "hamoniadam;" ancient Edd. "hemionida," which *Harduin* changed to "hammoniada," (the reading found in *Dufresn. I.*) claiming for himself the merit of this correction, for which he was in reality indebted to *Vales. ad Harpocr.* 419. ed. Lips. I need hardly add, that the alteration of *Harduin*, though it approximates to the correct form of the passage, does not yet attain it. This critic has also dishonorably bor-

spuma equi, similiter spongia impacta, secutus dicitur, cum pingeret *poppyzonta*⁴ *retinentem equum*. Ita Protophenes monstravit et Fortuna. Propter hunc *Ialysum*, ne cremaret tabulam,⁵ Demetrius rex, cum ab ea parte sola posset Rhodum capere, non incendit: parentemque picturæ fugit occasio victoriæ. Erat tunc Protophenes in suburbano suo hortulo,⁶ hoc est, Demetrii castris. Neque interpellatus proeliis inchoata opera intermisit omnino, nisi additus a rege; interrogatusque, qua fiducia extra muros ageret, respondit, scire se cum Rhodiis illi esse,⁷ non cum artibus. Disposuit⁸ rex in tutelam ejus stationes, gaudens quod posset manus servare, quibus jam percerat: et ne sæpius advocaret, ultro ad eum venit hostis, relictisque victoriæ suæ votis inter arma et murorum ictus, spectavit artificem. Sequiturque tabulam illius temporis hæc fama, quod eam Protophenes sub gladio pinxerit. *Satyrus* hic est, quem *Anapauomenon* vocant, ne quid desit temporis ejus securitati, tenentem tibias. Fecit et *Cydruppen*, *Tlepoletum*, *Philiscum* *Tragædiarum Scriptorem Meditantem*, et *Athletam*, et *Antigonum Regem*, et *Matrem*⁹ *Aristotelis Philosophi*, qui ei suadebat, ut Alexandri Magni opera pingeret, propter æternitatem rerum. Impetus animi et quædam artis libido in hæc potius eum tulere. Novissimus pinxit *Alexandrum ac Pana*; fecit et signa ex ære, ut diximus.¹⁰

In addition to the works here mentioned by *Pliny*, only one other production of PROTOGENES is noticed by *Paus.* 1, 3, 4; and this was, a picture representing the *Thesmothetæ* in the Senate-house of the Five Hundred at Athens. We must perceive, then, the justness of the remark of *Pliny*, that the talents of PROTOGENES were not so fertile as those of many artists,—a circumstance to be ascribed to his

minute and scrupulous care. This is the quality, which *Quintilian* (12. 10,) mentions as his great characteristic; and *Petronius* likewise observes, (*Sat.* 84,) that his outlines vied in accuracy with the works of nature themselves.

PTOLICHUS I., statuary of Ægina; son and pupil of SYNNOO. The latter artist was instructed by ARISTOCLES II., brother of CANACHUS the Sicyonian, (*Paus.* 6. 9. 1.) *Odofr. Müller* (*Ægin.* 104,) and *Thiersch* (*Epoch. Art. Gr.* 3. *Adnot.* 84.) have written on the question of the time, in which PTOLICHUS flourished; and the former of these critics places him before Olymp. 76, while the latter refers him to Olymp. 79. In the article ARISTOCLES II., I have expressed the opinion, that he lived in Olymp. 82; and between this sentiment, and those of *Müller* and *Thiersch*, I do not perceive any contradiction. We may consistently suppose, that he flourished from Olymp. 66, to Olymp. 88, and that after the conquest of Ægina in Olymp. 80. 4, he exercised his art in Elis. Only two of his productions are mentioned to us,—a statue of *Theognetus* of Ægina, (*Paus.* 6. 9. 1.) and one of *Epicradus* the Mantinean, (6. 10. 2.) both victors at the Sacred Games.

11. Statuary of Corcyra, pupil of CRITIAS the Athenian. As we have shewn, that the latter artist flourished chiefly about Olymp. 75, we must refer PTOLICHUS his pupil to about Olymp. 81. (*Paus.* 6. 3. 2.)

PYLADES, engraver of a precious stone described by *Jonge, Catal. Mus. Batav.* 167.

PYREICUS, painter, age and country uncertain, *Pliny* 35. 10. 37. "Subtexi par est minoris picture celebres in penicillo, e quibus fuit Pyreicus, arte paucis postferendus: proposito, nescio an destruxerit sese, quoniam humilia quidem secutus, humilitatis tamen summam adeptus est

⁴ This sentence, from the words "Hoc exemplo" to "poppyzonta," has been restored to purity by *Gronovius*, by means of *Cod. Voss.*, the evidence of which I find to be supported by *Reg. I. Dufresn. I.* and *Edit. I. Gronovius* has, however, erred greatly in his remarks on the words "retinentem equum," which immediately follow. In respect to this last clause of the sentence, *MSS.* vary greatly. *Voss.* has "retinent panecum;" *Reg. I.* and *Dufresn. I.* "retinentem panecum;" *Acad.* "retinente panecum;" *Gud.* and *Menap.* "retinente panecum;" *Reg. II.* "retinentem panecum;" *Colbert.* "retinente panecum;" *Edit. I.* "retinent panecum." Now it scarcely admits of a doubt, that "e cum" is a corruption of "equum;" but after this alteration has been adopted, there remain the letters "pan" or "pan," to be accounted for. *Gronovius* proposes to read "retinent Parii equum," and remarks in explanation, "that the figure of the person guiding and soothing the horse, (πομπύζωντος,) was by some accident effaced, and that the remaining part of the picture, which exhibited the horse itself, remained in the possession of the Parians." I need not shew at any length, that such a reading, and such an exposition, cannot be admitted; and I think it incomparably more consistent and probable, to read "retinentem palpo equum." See *Gesner. Thes. L. L.*—After having written the above remarks, I received from *Dindorf.* the elegant conjecture of *Aug. Seidler* respecting this passage. This critic proposes "retinentem par equum," the latter word being taken as an abbreviation of "equorum;" and with this conjecture I acknowledge that I am highly pleased. Before the word

"ita," at the commencement of the following sentence, "Canem" was frequently given; but I have excluded it on the authority of all *MSS.* I would not, however, read "Fortunam" according to the suggestion of *Gronovius*; for the sentence ought rather to be, "Ita Protophenem monstravit et Fortuna." The established reading may be properly retained, and either "canem" or "naturam" mentally supplied after "monstravit."

⁵ The word "tabulam" is supported by *Reg. I.* and *Edit. I.*; most *Edd.* have "tabulas."

⁶ This arrangement of the words is found in *Reg. I.* and *Dufresn. I.*; common reading, "hortulo suo."

⁷ The common reading is, "cum Rhodiis illi bellum esse;" but the term "bellum" is elegantly omitted in *Reg. I.* The expression, "est mihi tecum," "I have business with you," and in other cases, "it is with you that I have to do," is exceedingly frequent in Classical authors.—Respecting the figure in question, see *Pliny* 7. 38, *Gell.* 15. 3, *Strabo* 14 p. 965, *Plut. Demetr.* 22, and in illustration of the last passage, *Facii Excerpta ex Plut. Opp.* 193.

⁸ The word "ergo" is usually inserted here; but it is not found in *Reg. I.* or *Dufresn. I.*

⁹ The common reading is "imaginem matris;" but that which I have adopted, has the support of *Voss. Reg. I. Dufresn. I.* and *Edit. I.*

¹⁰ *Pliny* here refers to his remarks in 34. 8. 19, where he notices PROTOGENES among those statuary, who made figures of *Combatants at the Public Games*, *Armed Men*, *Huntsmen*, and *Men engaged in Sacrificing*.

gloriam. Tonstrinas sutrinque pinxit, et asellos et obsonia ac similia: ob hoc cognominatus *Rhyparographos*, in iis consummata voluptatis. Quippe eæ pluris veniere, quam maximæ multorum." *Welcker*, (*ad Philostr.* 396.), proposes to substitute "Rhopographos" for "Rhyparographos;" but not to mention, that the latter term has the undivided support of the Parisian MSS., it is an important consideration, that the Greek *ῥυπαρογραφία* relates, not so much to *indelicate* things, as to *mean* or *low* things, and thus is very applicable to the words, "tonstrinas" and "sutrinæ." Besides, the primary meaning of *ῥῶπα* is "inconsiderable" or "small wares;" and though the emendation of *Welcker*, would on this account, be in accordance with the term "obsonia," previously introduced by *Pliny*, it would not be consistent with the other particulars which he mentions. Another decision of *Welcker*, which had, however, been previously advanced by *Beroaldus*, claims our reception. In *Propert. El.* 3. 9. 12, or according to *Burmman*, 3. 7. 12, he reads on the authority of *Cod. Vat.* I. IV. (and about others he is silent,)

"Pyreicus parva vindicat arte locum."

In our common Edd. "Parrhasius" is erroneously given,—a word introduced by some transcriber or editor, who was unacquainted with the less familiar name of PYREICUS.

PYRGOTELES, the most eminent engraver on precious stones, of the age in which he lived; mentioned by *Pliny* 7. 37. 37, 1, 4. and *Apul. Flor.* (see the articles *Lysippus* and *Apelles*.) Alexander the Great prohibited every artist besides PYRGOTELES from engraving his figure. Two gems carved by this artist are said to be extant, (*Bracci Memorie*, tab. 98. 99.) but *Winckelm.* (*Opp.* 6, 1, 107—111.) has by many powerful arguments, proved them to be spurious.

PYRILAMPES, Messenian statuary, age uncertain, made figures of victors at the Public Games. (*Paus.* 6. 3. 5, 6. 15. 1, 6. 16. 4.)

PYROMACHUS, statuary, flourished in Olymp. 120, but whose country is uncertain, made a figure of *Alcibiades* riding in a chariot drawn by four horses abreast; and in connection with other artists, celebrated the victories of *Attalus* and *Eumenes* over the Gauls. (*Pliny* 34. 8. 9.) The latter of these facts shews that he was living in Olymp. 126, because it was in Olymp. 125. 3, that the Gauls made their irruption into Asia. His pupil *Mydo* of Soli, attained considerable reputation as a painter. (*Pliny* 35. 11. 40.)¹

PYRHO, very distinguished philosopher, in early life cultivated the art of painting. It is said that some figures of persons engaged in a contest of carrying lamps, which were executed by him with considerable beauty, were kept in the 'Gymnasium' at Elis. See *Diog. L.* 9. 61, who

¹ In this passage *Broetier* gives "Philomachi," instead of "Pyromachi;" but I have established

cies from *Antigonus Carystius*, and *Suidas* sub voce.

PYRRHUS I., architect, in connection with his sons, LACRATES and HERMO, built the treasury of the Epidamnii at Olympia, (*Paus.* 6. 19. 5.)

II. Statuary, made figures of *Hygia* and *Minerva*, (*Pliny* 24. 8. 19.)

PYTHAGORAS I., statuary, born at Rhegium in Italy, began to exercise his art about Olymp. 73,—a circumstance evident from the fact, that he made a statue of *Astylus* of Crotona, who was victorious in this Olympiad. (*Müller Doriens.* 2, 497.) According to the statement of *Pliny* 34. 8. 19, he must have been living also in Olymp. 87.; but this will be adverted to in the article PYTHAGORAS II. He is noticed by the historian in the following manner:—

"Vicit Myronem Pythagoras Rheginus ex Italia, *Pancratiaste* Delphis posito. Eundem vicit et Leontinus, qui fecit *Stadiodromon Astylon*, qui Olympiæ ostenditur: et *Libyn Puerum tenentem Tabellam*, eodem loco, et *Mala ferentem Nudum*. Syracusis autem *Claudiantem*, cuius ulceris dolorem sentire etiam spectantes videntur. Item *Apollinem*, *Serpentemque* ejus sagittis confici: *Citharedum*, qui *Dirceus* appellatus est, quoniam cum Thebæ ab Alexandro caperentur, aurum a fugiente conditum, sinu ejus celatum esset. Hic primus nervos et venas expressit, capillumque diligentius. Rhegini autem discipulus et filius sororis fuisse *Sostratus* traditur."

This is the reading of the passage, which *Broetier* has adopted; but many learned men differ from him in his conclusions, though they have not succeeded in removing all the difficulties in the passage. In the first place, the word "pancratiasta" should be substituted for "pancratiaste,"—a change fully supported by MSS. however deeply corrupted, for the last two syllables are found to have passed into the term "hasta." In the following sentence, *Broetier* has received the conjectural alteration of *Harduin*, introducing the adjective "Leontinus" for the substantive "Leontius," previously found there, which seemed to designate an artist, otherwise unknown. This alteration of *Harduin* assumes, that there existed three artists of the name of PYTHAGORAS,—the first of Rhegium, the second of Leontium, the third of Samos. Such a supposition, however, is shewn to be erroneous by *Heyne*, (*Opusc. Acad.* 5, 371.) who on the authority of *Paus.* 6. 4. 2, Τὸν δὲ ἀνδριάντα Λεοντίσκου Πυθαγόρα τινοῖν οὐδ' ἔφηνος, and by means of the vestiges of ancient readings still found in MSS., proposes to read the passage as follows,—*"Vicit eum Pythagoras posito. Et Leontiscum fecit et Stadiodromon Astylon,"* &c. According to this plan, the words "eundem vicit" are wholly rejected,—a circumstance which *Thiersch*, (*Epoch. Art. Gr.* 2. Adnot 66,)

the propriety of the latter word, in the article *Mydo*, by adducing the authority of *Reg. I.*

regards as objectionable, and to obviate which he suggests the reading, "Eudem vicit et Leontisco. Fecit et Stadiodromon Astylon," &c. This conjecture, however, is inadmissible, partly, because, if PYTHAGORAS had twice conquered MYRO, Pliny would have dwelt much longer on the fact, than the lection of *Thiersch* supposes, and partly because the readings of MSS., though greatly interpolated and corrupted, lead us to very different results. Reg. II. Colbert. and Dufresn. I. have, "Eodem vicit et leontius cum fecit hasta diadromon astylon;" and Reg. I. exhibits, "Eodem vicit et leonti, (a slight erasure occurs here,) cum fecit et stadias dromon." It must be evident, then, that the accusative, not the dative, of "Leontiscus" existed in the autograph of Pliny. If we take the reading of Reg. I. as the foundation of our correction of the passage, the following reading will present itself as the most probable and consistent;—"Delphis posito. Idem fecit et Leontiscum, fecit et Stadiodromon Astylon." The repetition of the verb "fecit," though not unusual in the works of Pliny, (see 34. 8. 2 & 4.) seems to have startled transcribers; and this circumstance, and the similarity of form between "posito" and "eodem," doubtless led to the corruption of the passage. Respecting *Astylon* mentioned by Pliny, see the remarks of *Paus.* 6. 13. 1. This writer notices also statues of the following victors at the Olympic Games, made by PYTHAGORAS;—*Protolaus* of Mantinea, (6. 6. 1.)—*Euthymus*, whose statue is mentioned as admirably executed, (6. 6. 2.)—*Dromeus* of Stymphalia, (6. 7. 3.)—*Mnaseas* of Cyrene, known by the epithet 'Libys,' (6. 13. 4.)—and *Cratisthenes*, son of Mnaseas, who was represented as standing on a chariot, with Victory by his side, (6. 18. 1.) Other writers mention the following productions made by him;—a figure of *Perseus with wings*, (*Dio Chrys. Orat.* 37. T. 2. p. 106. Reiske,)—*Europa sitting on a Bull*, (*Tatian. adv. Græc.* 53. p. 116. Worth,)—and *Polynices and Eteocles dying by mutual Blows*, (*Id. ibid.* 54. p. 118.) We should probably ascribe to him likewise, a very handsome statue of *Bacchus*, thus noticed by *Proclus* in *Append. Anth. Palat.* 2, 782.:—

Ῥηγῖνον μελάρθοισι τὸν εὐαστήν Διόνυσον
Δέρκεο, κ. τ. λ.

His tutor was CLEARCHUS of Rhegium, who must therefore be considered to have flourished in Olymp. 68. *Diog. L.* (VIII. *Pythag.* 25.) notices PYTHAGORAS of Rhegium, and PYTHAGORAS of Samos, in the following passage:—Καὶ ἄλλον, ἀνδριανοποιὺν Ῥηγῖνον γεγονέναι φασὶ Πυθαγόραν, πρῶτον δοκοῦντα ὀνύμου καὶ συμετρίας ἑστοχάσθαι· καὶ ἄλλον, ἀνδριανοποιὺν Σάμιον. These words suffi-

ciently overthrow the assumption of *Harduin*, that there existed a third PYTHAGORAS born at Leontium.

II. A statuary of Samos, thus noticed by *Pliny* 34. 8. 19:—"Fuit et alius Pythagoras Samius, initio pictor, cujus signa ad ædem Fortunæ hujusce die² septem nuda et senis unum laudata sunt. Hic supra dicto³ facie quoque indiscreta similis fuisse dicitur." To this artist should be applied, I conceive, the words of *Paus.* 9. 35. 2. Καὶ πρὸς τῷ ὀνομαζομένῳ Πυθίῳ Σάμιος καὶ ἐνταῦθ' αἰσὶ, Πυθαγόρου γράφαντος Παρίον: for the last term appears to me to be an error for Σάμιον. The age of PYTHAGORAS of Samos is involved in uncertainty; nor have we any passage, which throws light on it, unless indeed we refer to this artist, and not to PYTHAGORAS of Rhegium, the words of Pliny, "Olympiade LXXXVII. fuere—Callon—PYTHAGORAS." Some probability will be seen to attach to this hypothesis, if it is considered that PYTHAGORAS of Rhegium had attained considerable reputation as an artist in Olymp. 73.

PYTHEAS I., engraver on silver, lived soon after the age of Pompey the Great, *Pliny* 33. 12. 55. "Fuit dein⁴ Pytheas, cujus dæ uncie XX.⁵ venerunt. *Ulixes* et *Diomedes* erant in phialæ emblemate, *Palladium surripientes*. Fecit idem et *Coquos*, *Magiriscia* appellatos *parvulis Potoriis*, sed e quibus ne exempla quidem liceret exprimere, tam opportuna injuriæ subtilitas erat." See the remarks of *J. Fr. Gronovius* on *Senec. Brev. Vit.* 17.

II. Painter born in the city of Bura, in Achaia, the walls of which he embellished. A figure of an elephant painted by him, was preserved at Pergamus. *Steph. v. Βούρα*.

PYTHEUS, an architect, age and country uncertain. *Vitruvius* (4. 3. 1.) mentions him as one of those ancient architects, who objected to the Doric style for sacred edifices, and the reason assigned for this opinion is, "quod mendosæ et disconvenientes in his symmetriæ conficerentur."

PYTHIAS, statuary, flourished in Olymp. 135, country uncertain, (*Pliny* 34. 8. 19.) The name of the artist is found as I have given it, in *Dufresn. I. Reg. II.* and *Colbert.*; but *Reg. I.* has "Pytas," and *Reg. III. IV.* and *Dufresn. II.* "Pitas."

PYTHIS, sculptor, country uncertain. If we can rely on the statement, that he made a marble figure of a *Chariot drawn by four Horses abreast*, which was placed on the top of the celebrated Mausoleum, (*Amalth.* 3, 286.) he must have lived about Olymp. 107. See *Pliny* 36. 5. 4. The above form of the name of the artist, is supported by *Reg. I. Dufresn. I.* and *Colbert.*; but *Reg. II.* exhibits "Pitis."

PYTHIUS, ancient architect, built with great skill the temple of Minerva at

² See the article *Phidias*.

³ PYTHAGORAS of Rhegium is the individual here referred to.

⁴ Pliny had just been noticing POSIDONIUS, a contemporary of Pompey.

⁵ This reading has the support of *Voss. Gud. Men. Acad. Reg. II. Dufresn. I. Colbert.* and *Edit. I.*; common lection, which has the sanction of *Reg. I.*, is "X."

Priene, and wrote a treatise respecting it, (*Vitr.* I. 1. 12.)

PYTHOCLES, approved statuary, flourished in Olymp. 155, country uncertain, (*Pliny* 34. 8. 19.)

PYTHOCRITUS, statuary, age and country uncertain, mentioned by *Pliny*, (34. 8. 19.) as one of those artists, who made statues of *Combatants at the Public Games, Armed Men, Huntsmen, and Men engaged in Sacrificing.*

PYTHODICUS, statuary and painter, age and country uncertain, adverted to by *Pliny* 34. 8. 19, as not particularly distinguished by any production. In this passage, the name of the artist has unfortunately been

lost in Reg. I.; but it is retained in Dufr. I. II. Reg. III. IV.

PYTHODORUS I., Theban statuary, flourished previously to PHIDIAS. This conclusion is drawn from the statement of *Paus.* 9. 34. 2, that he made an ancient statue of *Juno*, holding in her hands the Sirens, which was placed in the temple of this goddess at Coronea.

II. III. Two sculptors, who in the first age after the birth of Christ, embellished the palaces of the Roman emperors, with the most approved figures. *Pliny* 36. 5. 4. See also *Thiersch, Epoch. Art. Gr.* 3. Adnot. 109.

Q U I

QUINTILIUS, engraver on precious stones; two *Gems* still extant, one exhibiting *Neptune*, described in *Bracci Memorie*, tab. 100, the other *Mercury in a State of Nudity*, in *Spilsbury's Gems*, nr. 27.

Q U I

QUINTUS, engraver on precious stones; fragment of one *Gem* is extant; son of one Alexander, and brother of AULUS II. See *Bracci Memorie*, tab. 8.

R A B

RABIRIUS, Roman architect, contemporary with Martial, who mentions him in *Epigr.* 7. 5.

RHEGIO, engraver on precious stones, (*Clarac, Descr. des Antiq. du Musee Royal*, p. 422.

RHÆCUS, statuary, considered to have contributed greatly to the advancement of the arts in Greece, born at Samos, son of one *Philaus*, (*Herod.* 3. 60. *Paus.* 8. 14. 5, 9, 41. 1. *Thiersch, Epoch. Art. Gr.* II. Adnot. 56. (In connection with THEODORUS, he is said by *Paus.* I. c. to have invented the art of casting in brass; and this statement is confirmed by *Pliny* (35. 12. 43,) though the latter historian has blended with it a surprising error, rightly pointed out by *Welcher ad Philostr.* 196. *Pausanias* men-

R U F

tions that he saw a figure of the *Goddess of Night*, made by RHÆCUS, in the temple of *Diana* at Ephesus. This artist was also eminent as an architect, since he built a large and magnificent temple at Samos, (*Herod.* I. c. and in connection with SMILIS and THEODORUS, formed the labyrinth at Lemnos. See *Pliny* 36. 13. 19, a passage corrected by *Heyne Opusc. Acad.* 5, 342, with the full approbation of *Müller Ægin*, 99, and other critics. The age in which he flourished, will be investigated in the article *Theodorus I.*

RUFUS I., painter mentioned in *Anth. Gr. Palat.* XI. 233. T. 2. p. 386.

II. Engraver of a precious stone, described by *Raspe*, nr. 9823.

S A L

SALPIO, Athenian sculptor, age uncertain; silver cup of Parian marble, very handsomely engraved, still extant, with the inscription, ΣΑΛΠΙΩΝ ΑΘΗΝΑΙΟΣ ΕΠΟΙΗΣΕ. (*Gruter, Thes. Inscr.* 67. 7, *Spon, Misc. Erud. Antiq.* 2. 1. p. 25.)

SAMOLAS, Arcadian statuary, two of whose figures placed at Delphi, representing respectively *Triphylus* and *Azanes*, were held in considerable estimation, (*Paus.* 10. 9. 3.) From the words of *Paus.*, it

S A T

may be satisfactorily inferred, that he was a contemporary of DÆDALUS II. and ANTI-PHANES; for in connection with these and other artists, he was engaged in making the large present of statues, which the Tegeans dedicated at Delphi. He must have flourished, then, about Olymp. 94.

SARNACUS, architect, age and country uncertain; wrote a treatise on the *Rules of Symmetry*, (*Vitr.* VII. *Præf.* s. 14.)

SATUREIUS, engraver, age and country

uncertain; figure of *Arsinoë* engraved by him on a crystal vessel, mentioned in *Anth. Gr. Palat.* 9. 776:—

Ζεῦξιδος ἡ χροὴ τέ καὶ ἡ χάρις, ἐν δὲ με
μικρῇ
Κρυστάλλῳ, τὸ καλὸν δαίδαλον Ἀρσινόῃ
Γράψας τοῦτ' ἔπορεν Σατυρήϊος· εἰμὶ δ'
ἀνάσσης
Εἰκὼν, καὶ μεγάλης λείπομαι οὐδ' ὀλίγον.

SATYRUS I., architect, country uncertain; in connection with PHITEUS, built the celebrated Mausoleum, and afterwards wrote a description of it, (*Vitruv.* VII. *Præf.* s. 12.) This circumstance enables us clearly to determine the age, in which he lived; for the Mausoleum was commenced in Olymp. 107. (*Amalth.* 3, 286.)

II. Architect of Alexandria, flourished in Olymp. 130, in the reign of Ptolemy Philadelphus, (*Pliny* 36. 9. 14.)

SAURIAS, artist of Samos, said to have discovered that peculiar style of drawing, which the Greeks termed *σκιαγραφία*, while he was attempting to delineate the figure of a horse on that of the sun. *Athenag. Leg. pro Christ.* 14. p. 59. Dechair.

SAURUS, see *Batrachus*.

SCOPAS, very eminent sculptor, in noticing whose history, it is requisite first of all to examine the expressions of *Pliny* 34. 8. 19. This passage is given by *Harduin, Brotier*, and others, in the following form:—"Simo Canem et Sagittarium fecit; Stratonicus cælator ille *Philosophos*; Scopas utraque." This reading was adopted from a conjecture of *Barbarus*; and it appears to have been drawn by this last critic from the interpolated MSS., since it is certain, that Reg. III. exhibits "philosophos Scopas utraque." The two last words, however, are so obviously incorrect, and indeed so foolish, that it is surprising that they have not been rejected by Interpreters. A slight inspection of MSS. is sufficient to shew that the word "Scopas" was introduced into the text by transcribers, for it is wanting in those of the highest authority. Reg. I. IV. have "cælator ille philosophus uterque; Dufresn. I. exhibits "ille philosophos. Uterque athletas et armatos;" but even this last reading seems to have originated with some transcriber, who unsuccessfully attempted a correction of the passage, for the words, which immediately follow, do not at all consist with those just given. It is impossible to appeal to Dufresn. I. Reg. II. and Colbert., because in all these, the entire passage is wanting. My own opinion is that not only the word "Scopas," but "uterque" also, is an interpolation, introduced by some transcriber, who considered that in this passage *Pliny* was mentioning artists, whose productions were of the same kind, but who forgot

that the historian frequently deviated from this plan, to enumerate the productions of particular artists,—a fact sufficiently clear in the cases of CEPHISODOTUS, DAIPPUS, and PISTO. From this passage, then, the name "Scopas" must be entirely banished, and the sentence must terminate with the word "philosophos."

SCOPAS was born in the island of Paros, (*Strabo* XIII. p. 604. *Paus.* 8. 45. 4.) and appears to have flourished chiefly between Olymp. 97, and 107. The arguments, which may be alleged in support of the last opinion, I have already stated in the *Amalthæa* 3, 285.; but they shall be here briefly repeated. It is certain that SCOPAS was one of the artists engaged in building the temple of Minerva at Tegea in Arcadia,—an undertaking which must have been commenced after Olymp. 96. 2, for in this year the ancient temple was burnt. (*Paus.* 8. 45. 1.) We are informed also that he assisted in the erection of the temple of Diana at Ephesus, which was undertaken after Olymp. 106. 1. In the passage of *Pliny*, from which this statement is deduced, —36. 14. 21,—I cannot approve the common reading, "ex iis (columnis) XXXVI. cælata, una a Scopas," nor can I receive the ingenious conjecture of *Winckelm.* (*Monum. Ined.* 2, 271.) "uno e scapo;" but on the authority of Reg. I. in which the prep. "a" is omitted, I would read by a slight change of punctuation, "cælata. Una Scopæ operi præfuit Chersiphro," &c. Thus we shall be enabled to fix on one artist of eminence, to whom to attribute the erection of this temple; for it is certain that the name of CHERSIPHRO was introduced by *Pliny* only in mistake, and it is a controverted point, whether DINOCRATES was really engaged in it. The construction "una Scopæ" can present no difficulty; for the ablative follows the adverb, "una," as it very frequently does the adverb "simul." See *Tacit. Ann.* 4. 55. 6. 9. *Vechn. Hellenol.* 380. *Zumpt, Gram. Lat.* 262. The third testimony as to the age of SCOPAS, which I shall adduce, is the assertion of *Pliny* 36. 5. 4, that he was actively engaged with BRYAXIS, TIMOTHEUS, and LEOCHARES, in embellishing the celebrated Mausoleum. Now as Mausolus died in Olymp. 106. 4, (*Clinton, Fast. Hellen.* 262.) it is reasonable to conclude, that SCOPAS was engaged in adorning his sepulchre, in the Olympiad following. The most ample account of the productions of this artist, is that of *Pliny* 36. 5. 4:—

"Scopæ laus cum his⁶ certat. Is fecit *Venerem et Pothon*,⁷ qui Samothrace sanctissimis cærimoniis coluntur. Item *Apolinē Palatinum, Vestam sedentem* laudatam in *Servilianis Hortis, duasque Chamæteras*⁸ circa eam, quarum pares in *Asinii monumentis* sunt, ubi et *Canephoros* ejusdem. Sed maxima in dignatione delubro Cn.

"Phanetem" for "Phætontem," and opposes the Greek expressions "Ἐρως Οὐράνιος" and "Ἐρως Πάνδηρος."

⁸ The expression "chamæteras — quarum," given by *Harduin*, is far from having the support

⁶ The artists here alluded to, are PRAXITELES and CEPHISODOTUS.

⁷ After the term "Pothon" we usually find "et Phætontem;" but I have omitted these words on the authority of Reg. I. *Hirtius*, (*Comment. Acad. Berol.* p. 15,) suggests the substitution of

Domitii in Circo Flaminio, *Neptunus ipse et Thetis atque Achilles, Nereides supra Delphinos et Cete et Hippocampus sedentes. Item Tritones, Chorusque Phorci et Pistrices*,⁹ ac multa alia marina, omnia ejusdem manus, præclarum opus, etiamsi totius vitæ fuisset. Nunc vero præter supra dicta, quæque nescimus, *Mars* etiamnunc est *sedens colosseus ejusdem*, in templo Bruti Callaici apud Circum eundem. Præterea *Venus* in eodem loco *nuda Praxitelium* illam antecedens,¹⁰ et quemcunque alium locum nobilitatura. — Hæsitatio est in templo Apollinis Sosiani, *Niobæ Liberos Morientes*¹ Scopas an Praxiteles fecerit: item *Janus Pater* in suo templo dicatus ab Augusto, ex Ægypto advectus, utrius manus sit, jam quidem et auro occultatur. Similiter in Curia Octaviæ quæritur de *Cupidine Fulmen Tenente*. Id demum affirmatur, *Alciabiadem* esse principem forma in ea ætate. — Scopas habuit æmulos eadem ætate, Bryaxin et Timotheum et Leocharem, de quibus simul dicendum est, quoniam pariter cælavere, Mausolo Carie regulo, qui obiit Olympiadis centesimæ sextæ² anno secundo. Opus id ut esset inter septem miracula, ii maxime artifices fecere. — Ab oriente cælavit Scopas," &c.

The other works of SCOPAS, mentioned by ancient writers, are the following:—

1. A figure of *Apollo Smintheus* placed at Chrysa, town of Troas, (*Strabo XIII. p. 604. Eustath. ad Il. A. 39. p. 34. 16. Rom.*

2. A figure of *Bacchus*, placed at Cnidus, see a remark of Pliny, rather before the passage last cited.

3. A figure of *Mercury*, *Anth. Græc. 4. 12. 192. (Append. Anth. Palat. 2. 684.)*

4. A figure of *Hercules*, dedicated at Sicyo, (*Paus. 2. 10. 1.*)

5. 6. Figures of *Æsculapius* as a *beardless Youth*, and of *Hygia*, placed at Gortyne in Arcadia. (*Paus. 8. 28. 1.*)

7. 8. 9. Figures designated respectively, "Ερωρ, "Τμερος, Ηρόος, placed in the temple of *Venus* at Megara, (l. 43. 6.) different from those mentioned by Pliny, at the commencement of the passage adduced.

10. A figure of *Paniscus*, thus adverted to by *Cicero Divin. 1. 13.* "Fingebat Carneades in Chiorum lapacidinis saxo difisso caput exstitisse Panisci. Credo, aliquam non dissimilem figuram, sed certe non talem, ut eam a Scopas factam diceret."

11. A figure of *Minerva*, placed at the

of MSS., and is on many accounts, objectionable. In the first place, the term "chamætæras" is far from being sufficiently familiar, to be used in describing figures; then it is by no means easy to explain, why the figures of 'female companions lying on the ground,' (chamætærae), should be associated with that of *Vesta*, (*Schneider Lex v. Χαιταρις*), and lastly, the reading is too remote from that of MSS., all of which exhibit "duosque camitæras = quorum." The correct form of the passage can scarcely be obtained.

⁹ This is the reading of Voss. Reg. I. II. Colbert. Men. Gud. and Acad.; common lection, "pristes."

¹⁰ The reading here given, is precisely that of Reg. I. In Voss. and Dufresn. I. we find "Praxitella illam antecedens." *Brotier* has correctly

entrance of a public Gate at Thebes, (*Paus. 9. 10. 2.*)

12. Another figure of this Goddess, placed at Cnidus, (*Pliny l. c.*)

13. A figure of *Diana Εὐκλεία* at Thebes, (*Paus. 9. 17. 1.*)

14. A figure of this Goddess mentioned by *Lucian, Lexiph. 12. p. 335*, though this authority is confessedly not of great weight.

15. A figure of *Hecate*, at Argos, (*Paus. 2. 22. 8.*)

16. 17. Two figures of *Furies*, noticed in the article *Calus*.

18. A figure of a *Priestess of Bacchus* in a state of furious excitement, (*Simonides in Anthol. Planud. 4. 3. 60. Append. Anth. Palat. 2. 642. Glaucus in Anth. Palat. 9. 774.*)

19. Various figures placed on the roof of the temple of *Minerva* at Tegea in Arcadia, in the general construction of which he afforded considerable assistance, (*Paus. 8. 45. 4.*)

In addition to all these we may add two works of the artist under notice, which are briefly adverted to by *Strabo XIV. p. 640*. They were figures of *Latona* and *Ortygia*, standing near each other, and each carrying an infant. In the passage of *Strabo, Tyrwhitt* has sagaciously substituted the terms Σκόπα ἔργα, for the common reading σκολιά ἔργα: and *Jacobs*, (*Amalth. 2. 237. coll. T. 3. Pref. p. 10.*) has fully vindicated the propriety of the change, in opposition to a foolish defence of the common reading.

It remains to investigate two passages, which have not yet been noticed, one of which seems to overthrow our previous decisions as to the age of SCOPAS, and to create a difficulty as to the art, which he cultivated. This is *Pliny 34. 8. 19*,—a passage, in which the historian enumerates the statuary, who flourished in Olymp. 87, and mentions "Pythagoram, Scopam, Perelium." It has long been evident to critics, that this passage cannot be consistently held in connection with that which states that the Mausoleum was adorned by SCOPAS after Olymp. 106.; for on the hypothesis, that SCOPAS flourished in Olymp. 87, he must have been at the least 100 years old, when employed in the Mausoleum. To remove this inconsistency, *Heyne (Antiq. Aufg. 1. 234.)* and *Böttiger (Andeut. 153.)* contend, that the word "Scopam" should be discarded from the passage under in-

remarked, that the term "antecedens" relates, not to any imagined superiority of the statue, but to the priority of its execution.

¹ Common reading, "Nioben cum liberis morientem;" but I am fully justified in the adoption of the above alteration, by the facts, that Reg. I. has "Sosia intobæ liberos morientes," and that Dufresn. I. exhibits the same reading, with the exception of having "liberis" instead of "liberos."

² The word "sextæ," which *Brotier* and some other Editors have omitted, has place in Voss. Reg. II. Dufresn. I. and Colbert. The evidence of Reg. I. is in this instance lost to us, in consequence of an erasure. I have already noticed the error of Pliny, in stating the year, in which Mausolus died, in *Amalth. 3. 286*.

quiry; *Fea* (*ad Winckelm.* 2, 197.) supposes that there were two artists of this name; and *Thiersch*, (*Epoch. Art. Gr.* 2. *Adnot.* 31.) suggests the substitution of "Onatam" for "Scopam." Another difficulty, as *Heyne* properly remarks, is created by the above passage, when applied to the celebrated Scopas; and this is, that Pliny there enumerates *statuaries*, but SCOPAS, in all other passages, is mentioned only as a sculptor in *stone*. Here then we should pause and inquire, whether some suggestion may not be advanced, to reconcile these apparent contradictions of Pliny. To me it appears, that some assistance may be derived from the word "Perelium," which immediately follows "Scopam,"—a word which both Heyne and Thiersch condemn, and for which the latter critic proposes to substitute "Perillum." This last suggestion I must discard; and I think it far more probable, that this term is a corruption of some other, intimating the country of the artist just spoken, and that there were two artists of the name of SCOPAS, the one a Parian, the other a native of Elis. As the latter has never yet been recognised, it is requisite that I should state the grounds, on which this opinion rests. Pausanias, (6. 25. 1.) mentions as a work of SCOPAS, a brazen figure of *Venus sitting on a He-goat*, placed at Elis; and if we attribute this to SCOPAS, a *statuary* of Elis, every thing is consistent, and more especially, the place in which the work was dedicated, and the substance of which it was composed. Then in respect to the passage of Pliny, we find in some ancient Edd., not "Perelius," but "Parelius;" and hence I formerly conjectured, in an article in the *Amalthea*, that Pliny, finding in the Greek writer, from whom he derived his information, the expression ΠΑΤΡΙΔΑΗΛΕΙΟΣ in an *abbreviated* form, mistook it for the name of an artist. This method of accounting for the term "Parelius," however, I would now discard, in favor of one, which appears even more probable. Pliny wrote, I conceive, "Scopas Elius;" and it is a very consistent supposition, that this expression seemed incorrect to a transcriber, who knew that the celebrated SCOPAS was a *Parian*, and that he accordingly wrote over the word "Elius," an abbreviation of "Parius," in the following manner,

PAR

A subsequent transcriber would easily be led to combine these terms into one word, (see *Höttinger in Wieland's Mus. Att.* 2, 2. p. 30.) and this sufficiently accounts for the strange term "Parelius," which exists in our present Edd.

SCYLAX, engraver of some precious stones, (*Bracci, Memorie*, tab. 101. 102. 103.)

SCYLLIS, see *Dipænus*.

SCYMNUM, engraver, (*cælator*;) and statu-ary, not particularly distinguished by any production; pupil of CRITIAS, and must therefore have flourished about Olymp. 82.

SELEUCUS, engraver of a precious stone, described by *Bracci*, nr. 104.

SEPTIMIUS, author of two volumes on *Architecture*, mentioned by *Vitruv.* VII. *Præf.* s. 14. In all probability, he was himself an architect; though it may be, that he composed the treatise in question, not from personal experience, but from the writings of others.

SERAMBUS, statu-ary of Ægina, age uncertain. He made a figure of Agiadas, a victor at the Olympic Games, (*Paus.* 6. 10. 2.)

SERAPIO, painter, age and country uncertain, unsuccessful in his attempts to take portraits of men, and afterwards gave attention to the painting of scenery, in which he attained great eminence. (*Pliny* 35. 10. 37.)

SILANIO I., statu-ary, born at Athens, (*Paus.* 6. 4. 3.) flourished in Olymp. 114, in the age of LYSIPPUS. The most important passage respecting him is *Pliny* 34. 8. 19.: "In hoc (Silanione) mirabile, quod nullo doctore nobilis fuit. Ipse discipulum habuit Zeuxiadem." In the latter sentence of this passage, *Harduin* and *Brotier*, following the readings of ancient, but interpolated Edd., have given "discipulos habuit Zeuxin et Iadem." But not to mention the strange name "Iades,"—a name in itself far less probable than "Zeuxiades," which resembles "Calliades" and others,—all the MSS., which I have examined, do in effect support the reading, which I have adopted, though, through the negligence of transcribers, it is not exhibited with perfect accuracy. Thus Reg. II., which appears to be the worst of the Parisian MSS., omits the name of Silanio, and the phrase, "ipse discipulum habuit," and afterwards exhibits "Zensiadem." In Dufresn. I. Reg. IV. and Colbert. the name of SILANIO is wanting; and then there is the reading "nobilis fuit. Ipse discipulum habuit Zeusiadem." In Reg. I. and III. the name of SILANIO is found; and the latter then exhibits "fuit. Ipse discipulos habuit Zeusiadem," while the former, which possesses the highest authority of any MS. of Pliny, presents the reading, "nobilis fit, (substitute *fuit*.) Ipse discipulum habuit Zeuxiadem."

As to the *works* of SILANIO, Pliny mentions, soon after the passage just discussed, "*Apollodorum, Achillem nobilem, et Epistaten exercentem athletas*." From other writers we learn that he made likewise, a figure of *Satyrus*, a distinguished Elean pugilist at the Olympic Games, (*Paus.* 6. 4. 3.)—figures of *Telestes* and *Demaratus*, Messenians, (14. 1. 3.)—*Jocasta at the point of death*, (*Plut. de Aud. Poet.* 3. p. 69. T. 7. Hutt.)—a figure of *Theseus*, (*Plut. Thes.* 4.)—a statue of *Plato*, (*Diog. L.* 3. 25.)—one of *Corinna*, (*Tatian adv. Gr.* 52. p. 114. Worth.)—and one of *Sappho rijç eraipac*, (113.). In relation to the figure of *Jocasta*, here mentioned, *Facius* appropriately compares with the passage adduced, another remark of *Plut. Quæst. Symp.* 5. 1.

p. 680. T. 8. ed. R., Ἦς φασιν εἰς τὸ πρόσωπον ἀργύρου τι συμμίζει τὸν τεχνίτην, ὅπως ἐκλιπόντος ἀνθρώπου καὶ μαραινομένου λάβη περιφάνειαν ὁ χαλκός. The figure of *Sappho* just mentioned, is noticed by *Cicero*, (*Verr.* 4. 57. s. 125, 126.) as exquisitely formed, and as one of the statues, which *Verres* forcibly took from the Sicilians. The word *ἑταῖρα*, which *Tatian* uses to characterise *Sappho*, may at first seem to favor the opinion of *Visconti*, who in his *Iconographia Græca*, 1, 69, contends, that there were two Lesbian females named *Sappho*,—an hypothesis supported by *Hauterochius*, (*Diatribes de Sappho Meretrice Eresia*, Paris. 1822.) This opinion, however, cannot be embraced; the arguments of *Visconti* are fully refuted by *Welcker* in a well-known Dissertation; and it is certain, that *Tatian*, in the passage referred to, had no design to institute a distinction between *Sappho* the celebrated Poetess, and *Sappho* a Courtesan of *Eresus* in *Lesbos*. The observations of *Tatian*, p. 114, are fully sufficient to establish this statement.

II. Architect, age and country uncertain, wrote a treatise on the *Rules of Symmetry*, (*Vitr.* VII. *Præf.* s. 14.)

SILENUS, architect, age and country unknown, wrote a volume on the *Proportions of the Doric Style*, (*Vitr.* VII. *Præf.* s. 12.)

SILLAX, painter of *Rhegium*, mentioned by *Simonides* and *Epicharmus*, (*Polemo ap. Athen.* V. p. 210.) and who must therefore have flourished about B. C. 500. A picture of his was placed in the portico of 'Polemarchia' at *Phlius*.

SIMENUS, statuary, age and country uncertain, mentioned by *Pliny*, 34. 8. 19, among those, who made figures of *Combatants at the Public Games*, *Armed Men*, *Huntsmen*, and *Men engaged in Sacrificing*. To my mind it appears questionable, whether the name of the artist has been handed down to us in its perfect form.

SIMMIAS, sculptor, age and country doubtful, son of one *Eupalamus*. A figure of *Bacchus Morychus*, made by him, is thus noticed by *Zenobius*, 5, 13, Κατεσκεύασται δὲ ἀπὸ φέλλα καλουμένου λίθου ὑπὸ Σιμμίου τοῦ Εὐπαλάμου. This passage enables us to correct a remark of *Clemens Alex.* in *Protr.* p. 31. Sylb. 'Αλλ' ὅπως μή τις ὑπολάβῃ καὶ ταῦτα με ἀγνοίᾳ παρῆκναι, παραΐησθαι, τοῦ Μορύχου Διονύσου τὸ ἀγαλμα Ἀθήνησι γεγονέναι μὲν ἐκ τοῦ φελλεῖτα καλουμένου λίθου, ἔργον δὲ εἶναι Σίκωνος τοῦ Εὐπαλάμου, ὥς φησι Πολέμιον ἐν τινι Ἐπιστολῇ. Instead of the term *Σίκωνος* in this passage, which designates an artist nowhere else mentioned, *Sylburgius* with the full approbation of *Thiersch*, (*Epoch.* 2. *Adnot.* 33.) and certainly with some probability, proposes to read *Σίμμωνος*, but the passage of *Zenobius* guides us to the true correction of the passage, nor can I by any means assent to the opinion of *Müller*

(*Ægin.* 104.) who contends that the words of *Zenobius* should be altered, so as to correspond to the present reading of *Clemens Alexandrinus*. In respect to the age of *SIMMIAS*, *Thiersch* maintains that he was one of the very ancient artists; for *Clemens Alex.* connects him with the most ancient *Palladia*, and with *DIPENUS* and *SCYLLIS*.

SIMO, statuary of *Ægina*, in connection with *DIONYSIUS* of *Argos*, made some figures of *Horses* and *Charioteers*, which *Phormio* of *Mænalus*, distinguished by his military exploits under *Gelo* and *Hiero*, dedicated at *Olympia*, (*Paus.* 5. 27. 1., also *Müller Ægin.* 104.) *Pliny* 34. 8. 19, mentions him as having executed a figure of an *Archer*, and one of a *Dog*. As we have already fixed the age of *DIONYSIUS* of *Argos*, at *Olymp.* 76, we must refer *SIMO* likewise, to this period. This artist is adverted to by *Diog. L.* 2. 123.

SIMONIDES, painter, age and country uncertain; *Pliny*, 35. 11. 40, mentions two of his pictures, *Mnemosyne*, and *Agatharcus*, though it is uncertain, who the latter individual was.

SIMUS I., painter, age and country uncertain; *Pliny*, 35. 11. 40, observes respecting him, "Fecit *Juvenem requiescentem* in *Officina Fullonis*, *Quinquatrus celebrantem*, idem *Nemesin egregiam*."

II. Sculptor of *Salamis*, son of *Themistocrates*; age uncertain; and known only as the maker of a statue of *Bacchus*, in the *Royal Museum* at *Paris*, *Clarac's Catal.* nr. 676.

SLECAS, engraver of a precious stone, mentioned by *Bracci* 1, 234. The name, however, *CAEKAS*, is not altogether free from suspicion; and it may properly become an object of inquiry, whether there exists any thing in ancient writings, which may throw light on it, and lead us to a satisfactory conclusion.

SMILIS, one of the most ancient artists of *Greece*, son of *Euclides* of *Ægina*, contemporary with *DÆDALUS*, whom, however, he did not equal in reputation. He executed many wooden statues, the most celebrated of which was that of *Juno* placed at *Samos*,—a work noticed by *Paus.* 1. c., *Clem. Alex. Protr.* p. 13. 51. Sylb.³ and *Callimachus*, as quoted by *Euseb. Pr. E.* 3. 8. in the following passage:—"Ἦρας δὲ καὶ Σάμιοι ἔδιδνον εἶχον εἶδος, (rather *ἔδος*, as *Bentley* properly remarks,) ὥς φησι *Καλλίμαχος*:"

Οὕτω σκέλιμον ἔργον εἰς ξόανον, ἀλλ' ἐπὶ τετμόν
Δὴ νεόγλυφον ὦναξ θεᾶς ἦσθα σάνις.
ᾧδε γὰρ καθιδρύοντο θεοὺς τότε, καὶ γὰρ Ἀθήνης
Ἐν Αἰνῶνι Δαναοὺς λεῖον ἔθηκεν ἔδος.

The restoration of this very corrupt passage to purity, has engaged the attention of many learned men, and in particular of

Σμίλιδι Εὐκλείδου for the obviously erroneous phrase σμίλη τῇ Εὐκλείδου.

³ In the passage of *Clem. Alex.* here adverted to, we must substitute with *Heyne Opusc.* 5. 344.

Bentley, Fr. Callim. 105. p. 477. Ern. Instead of σκέλιον, Wesseling (*Probab.* 34.) Valkenaer (*Diatr.* 215.) and *Ernesti* have rightly proposed Σμίλιον. Receiving this conjecture, *Bentley* suggests the following alteration of the first two lines:—

Οὐπω Σμίλιον ἔργον ἐύξουν, ἀλλ' ἐπὶ
τεῖμον
Δηναίου γλυφάνῳ ἄζοος ἦσα σάνις.

Probably, however, a slight change proposed by *Thiersch*, (*Epoch.* 1. *Adnot.* 7.) improves this emendation, ἐπὶ τεθμῷ Δηναίῳ γλυφάνων, though the latter critic errs in suggesting as the concluding part of the second verse, ὦ ξία ἦσα σάνις, and as the fourth line,

Ἐν Λίνδῳ Δαναὸς λαῶν ἔθηκε βρέτας.

Bentley also has committed an error in proposing in the last verse, the substitution of κίον' for λείον. My own opinion is, that ἔδος should be retained, because it signifies, in the best writers, "a statue in a sitting posture," (*Böckh. Corp. Inscr.* 1. 248.) and this meaning seems to be powerfully supported in this place, by the fact, that SMILIS made statues of the *Hours* in this posture, which will be afterwards noticed. The word λείον, which *Toup* (*ad Longin.* 365.) and *Thiersch* wished to change into λαῶν signifies "smooth," "polished," and thus the phrase, λείον ἔδος means "a well-polished statue in a sitting posture"—an import which may be consistently retained, however it may at first seem to be opposed to the connection of the passage, because it is often impossible to ascertain from a *fragment*, the full and precise meaning, which a writer intended to convey. I confess, however, that the term λαῶν proposed by *Toup*, gives a very consistent sense to the passage; for if it is received, we may translate, "Danaos also fixed at Lindus a stone, in the place of a statue of *Minerva*." The entire stanza of *Callimachus*, I would give in the subjoined form:—

Οὐπω Σμίλιον ἔργον ἐύξουν, ἀλλ' ἐπὶ
τεῖμον
Δηναίῳ γλυφάνων ἄζοος ἦσα σάνις.
Ὦδε καθιδρόοντο θεοὺς τότε· καὶ γὰρ
Ἀθήνης
Ἐν Λίνδῳ Δαναὸς λείον ἔθηκεν ἔδος.

Besides the statue of *Juno* at Samos, just noticed, SMILIS made another figure of this Goddess, which was fixed at Argos: it is slightly adverted to by *Athenag. Leg. pro Christ.* 14. p. 61. Dechair, (see *Thiersch*, l. c. p. 7.) He made also, figures of the *Hours* sitting on *Thrones*, which were placed in the Heræum in Elis. This statement rests on *Paus.* 5. 17. 1. compared with 7. 4. 5. and *Thiersch*, p. 23.; and the correction of Ἐμίλος in the former passage to Σμίλις, is fully established by *Valkenaer Diatr.* 215.

The age, in which SMILIS flourished, has been accurately investigated by *Müller*,

Ægin. 98, who controverts the opinions of *Thiersch* l. c.; and his conclusion is, that this artist flourished about 100 years after the fall of Troy, so that the general remark of *Pausanias*, that he was a contemporary of DÆDALUS, must be received with some restrictions.

There remains one passage of *Pliny*, which demands our attention. In 36. 13. 19, this historian speaks of the *Labyrinth* at Lemnos, and mentions as the artists who made it, *Zmilus*, *Rholus*, and *Theodorus*. The last of these will be afterwards noticed; but it is the united opinion of *Thiersch*, *Müller*, and *Heyne*, (*Opusc. Acad.* T. 5. p. 342.) that the words "Zmilus" and "Rholus" are only corruptions of "Smilis" and "Rhæcus." Now if we are to refer the formation of the *Labyrinth* in question, to the age of *Theodorus* and *Rhæcus*, we must place it about Olymp. 1., but as SMILIS lived long before this period, a very considerable difficulty appears to be created. To obviate it, *Müller* (l. c. 100.) supposes, that there were two artists of the name of SMILIS, and adds the remark that this name, like that of DÆDALUS, may have been employed to intimate a person naturally adapted to the arts, and regularly trained to cultivate them. In this observation I concur; but if it is deemed preferable to refer the word "SMILIS" in *Pliny*, to the well-known artist of that name, and to suppose only one SMILIS, we may adopt the plausible hypothesis, that the *Labyrinth* was commenced, but left imperfect, by SMILIS, and that about 200 years afterwards it was completed by RHÆCUS and THEODORUS.

SOCRATES I., Theban sculptor, noticed in the article *Aristomedes*.

II. Distinguished Athenian philosopher, son of Sophroniscus, who also practised sculpture; made the figures of the *Three Graces*, which were placed at the entrance of the Athenian citadel. They were composed of marble, and were represented as clothed. (*Paus.* 1. 22. 8, 9. 35. 1. & 2.) These figures are noticed also by *Pliny* 36. 5. 4. "Non postferuntur et *Charites* in propyleo Atheniensi, quas Socrates fecit, alius ille quam pictor, idem ut aliqui putant."—SOCRATES made also a figure of *Mercury Propylæus*, which was placed with the *Graces*, (*Paus.* 1. 22. 8.)

III. Painter, country uncertain. The circumstance that he is mentioned by *Pliny* 35. 11. 40, while enumerating the pupils of PAUSIAS, authorises the conclusion, that he was instructed by this artist. *Pliny* observes respecting him, "Socrates jure omnibus placet: tales sunt ejus cum *Æsculapio Filie*, *Hygia*, *Ægle*, *Panacea*, *Jaso*; et *Piger*, qui appellatur *Ocnus*, *Spartum torquens*, quod *Asellus* adrodit."

SOIDAS, statuary, noticed in the article *Menæchmus* I.

SOLO, engraver on precious stones, age not clearly ascertained, but considered by most philologists to have flourished in the

⁴ The reading "tales," not "talesque," is supported by all my MSS. and those of *Gronovius*.

time of Augustus, (*Winckelm. Opp.* 6, 1, 223, *Lewezow über den Raub des Palladiums*, p. 39.) Some of his *Gems* are described by *Bracci*, *Memorie* 2, tab. 105—108.

SOMIS, statuary, age and country uncertain, made a figure of Procles an Andrian, who conquered at the Olympic Games, (*Paus.* 6. 14. 5.)

SOPHRONISCUS, Athenian sculptor, father of the celebrated SOCRATES; must have flourished about Olymp. 78. *Diog. L.* in his *Life of Socrates*, and *Valerius Maximus*, 3. 4. 1, apply to him the appellation *λίζουργός*.

SOPOLIS, painter, country uncertain, noticed in the article *Dionysius IV.* Some copies of the passage of Pliny there adduced, exhibit "Sopylus" instead of "Sopolis."

SOSIBIUS, Athenian sculptor, age uncertain; *Vase* engraved by him, preserved in the Royal Parisian Museum, (*Clarac, Catal.* nr. 332.)

SOSICLES, sculptor, age and country uncertain, made the figure of an *Amazon*, which is preserved in the Capitoline Museum, (3. 46.) and which bears the inscription *ΩΩΙΚΑΗ*... This figure is ably noticed by *Meyer ad Winckelm. Opp.* 4, 355.

II. An engraver, see the following article.

SOSTHENES, engraver on precious stones, of this name, is considered to be intimated in the corrupt *Inscription ΩΩΩΩΩ*, found on a *Gem* described in *Stosch's Pierr. Grav.* tab. 69, and *Bracci*, tab. 109. Some learned men, as *Bracci* and *Meyer ad Winckelm. Opp.* 4, 352, understand the *Inscr.* in question, of one SOSOCLES; but the order of the letters makes the latter opinion the more probable. Whichever name is adopted, the artist must be acknowledged to be otherwise unknown.

SOSTRATUS, name of frequent occurrence in the history of Grecian artists, and there exists a danger, lest by an inattention to the different individuals, who sustained it, great confusion should be induced. *Thiersch*, (*Epoch. III. Adnot.* 85,) is the first critic, who has investigated the subject in all its intricacies; and in his footsteps I will endeavour to tread, rectifying as I proceed, some particulars, which have hitherto been inaccurately treated. The following artists should be distinctly recognised:—

I. A statuary, nephew of Pythagoras of Rhegium, by whom he was instructed, (*Pliny* 34. 8. 19.) As *Pythagoras* flourished in Olymp. 73, it is evident that this SOSTRATUS could not have lived much later than Olymp. 80.

II. Statuary of Chios, (*Paus.* 6. 9. 1.) father and instructor of Pantias. To this artist we should in all probability apply the statement of *Polybius* (4. 78.) that SOSTRATUS, in connection with HECATODORUS, made a brazen statue of *Minerva*, which was placed at Aliphera in Arcadia. *Pausanias* (8. 26. 4.) mentions HYPATODORUS, not HECATODORUS, as the associate of SOSTRATUS, in the formation of this statue; and as we have already shewn, that HYPATODORUS flourished from Olymp. 90

to 102, (see the article *Aristogito*,) to this period we may consistently refer the artist under notice.

III. Statuary mentioned by *Pliny* (34. 8. 19,) as a contemporary of LYSIPPUS in Olymp. 114. *Thiersch* correctly distinguishes between this artist, and the one just noticed; and he advances a conjecture, which has considerable probability, that he was the same individual, who is adverted to by several writers as an architect of Cnidus, son of Dexiphanes, and builder of the Tower of Pharos near Alexandria. (*Pliny* 36. 12. 18, *Suidas* and *Steph. B. v. Φάρος*, *Strabo* 17. p. 791, *Lucian de Conscr. Hist.* 62. p. 69. T. 2. Wetst.) This hypothesis is favored by the accordance of dates, for Ptolemy, son of Lagus, ascended the throne of Ægypt in Olymp. 114.; and the circumstance, that the son of Dexiphanes was an architect, cannot militate against the supposition that he was also a statuary; for we have many indisputable instances of individuals, who cultivated both these arts.

IV. Engraver on precious stones, one of whose *Gems* is described by *Bracci* 2. tab. 110. The *Gem* noticed by *Bracci* immediately afterwards (tab. 111,) and bearing the name SOTRATUS, was probably engraved by the same hand; unless indeed we may suppose, that this name, which certainly appears to be an error for "SOSTRATUS," was assumed by some later engraver, who wished to dignify one of his productions by a name of eminence.

SOSUS, artist, excelled in mosaic work, age and country uncertain, *Pliny* 36. 25. 60, "Pavimenta originem apud Græcos habent elaborata arte, picturæ ratione, donec lithostrota expulere eam. Celeberrimus fuit in hoc genere Sosus, qui Pergami stravit quem vocant asaroton æcon, quoniam purgamenta cænæ in pavimento, quæque verri solent, velut relicta, fecerat parvis e tessellis tinctisque in varios colores. Mirabilis ibi Columba bibens, et aquam umbra capitis infuscans. Apricantur aliæ scabentes sese in canthari labro."

SPINTHARUS, Corinthian architect; by the order of the Amphictyonic Council, erected a new temple at Delphi, after the burning of the old one in Olymp. 58. 1. (*Paus.* 10. 5. 5.) Respecting the latter event, see *Philochor. Fragm.* p. 45, *Clinton Fast. Hellen.* ad h. a. p. 4. The age of SPINTHARUS may be very probably fixed about Olymp. 60.

SPITYNCHAS, engraver of a precious stone described by *Gori Gemm. Etrusc.* 2, tab. 9. nr. 1.

STADIEUS I., Athenian statuary, instructor of POLYCLES II. (*Paus.* 6. 4. 3.) The latter artist flourished, in all probability, about Olymp. 155.; and thus we must refer STADIEUS to about Olymp. 147.

II. Painter, age and country uncertain; instructed by NICOSTHENES. *Pliny* mentions him (35. 11. 40.) as an artist of considerable reputation.

STEPHANUS, sculptor, age and country uncertain, distinguished by his figures of

the *Sons of Hippias*, which were preserved in the collection of Asinius Pollio, (*Pliny* 36. 5. 4.) This artist seems to be intimated in the *Inscription* found on a statue still extant,—ΣΤΕΦΑΝΟΣ ΠΑΣΙΤΕΛΟΥΣ ΜΑΘΗΤΗΣ ΕΠΟΙΕΙ. One of his pupils also is known to us, of the name of MENELAUS, who executed statues of Orestes and Electra. The *Inscription* on the base of these productions is, ΜΕΝΕΛΑΟΣ ΣΤΕΦΑΝΟΥ ΜΑΘΗΤΗΣ ΕΠΟΙΕΙ. *Winckelmann* (*Opp.* 6, 1, 242,) first advanced the opinion, that STEPHANUS, instructor of MENELAUS, was the same artist, as is noticed by *Pliny*; and this opinion, which is embraced by *Thiersch*, (*Epoch.* III. *Adnot.* 93,) is powerfully confirmed by the style of those productions, which are still extant. The statues of *Orestes* and *Electra*, made by MENELAUS, were executed, it is thought, at Rome, in the time of Augustus and Tiberius, (see *Thiersch* p. 94, and other critics;) and this date accords with the age of PASITELES, mentioned in one of the above *Inscriptions*, as the instructor of STEPHANUS. It is a very probable supposition, that the PASITELES adverted to in that *Inscription*, was the celebrated artist of that name, who flourished about B. C. 50.; for his eminence in the arts affords a reason, why his pupil STEPHANUS should affix to his own name the statement, that he was instructed by PASITELES. Such an act would be prompted by grateful feeling, and the desire of connecting himself with an artist so highly distinguished. These artists may, then, be arranged in the following order:—

PASITELES		B. C. 50.
STEPHANUS		B. C. 25.
MENELAUS		B. C. 1.

STHENIS, Olynthian statuary; flourished about Olymp. 114, in connection with LYSSIPUS, SILANIO, and others, (*Paus.* 6. 16. 7, *Pliny* 34. 8. 19.) The latter of the writers here adverted to, afterwards remarks, "Sthenis *Cerere*m, *Jovem*, *Minervam* fecit, qui sunt Romæ in Concordiæ templo. Idem *fientes Matronas*, et *adorantes sacrificantesque*." In addition to these productions, the artist under notice made a figure of *Autolyces*, which is spoken of as one of his most admirable works, and which Lucullus after the capture of Sinope, transferred to Rome. (*Plutarch Lucull.* 23. *Strabo* 12. p. 822. ed. Alm., *Appian Mithr.* 83.) He made also statues of *Pittalus* and *Chærilus*, two victors at the Olympic Games, (*Paus.* 6. 16. 7, 6. 17. 3.) and one of *Dio*, an Ephesian philosopher. (*Inscr. ap. Spon. Misc. Erud. Antig.* 126.)

STIPAX, statuary, *Pliny* 34. 8. 19:—"Stipax Cyprius uno celebratur signo, *Splanchnopte*. Periclis Olympii vernula hic fuit, ex ta torrens, ignem oris pleni spiritu accendens." The figure mentioned in this passage, is adverted to by *Pliny* in 22. 17. 20, though without an intimation of the artist, who executed it:—"Vernaculus Periclis Atheniensium principi, cum

is in arce templum ædificaret, repissetque super altitudinem fastigii, et inde recidisset, hac herba, (perdicio,) dicitur sanatus, monstrata Pericli somnio a Minerva. Quare Parthenium vocari cepta est, assignaturque ei Deæ. Hic est vernula, cujus effigies ex ære fusa est, et nobilis ille *Splanchnoptes*." The individual, whom this statue represented, was *Mnesicles* already noticed as a slave of Pericles, and an architect engaged in building the Propylæa of the Athenian Citadel; and on account of his singular preservation, Pericles caused a brazen statue of *Minerva Hygia* to be made by PHIDIAS, (*Plut. Pericl.* 13.) The embellishment of the Athenian Citadel took place about Olymp. 84.; and to this period we must consequently refer STIPAX. There is no satisfactory or even plausible reason for supposing, that the figure of Mnesicles would be made by STIPAX, in a later period than that of Pericles.

STOMIUS, statuary, country uncertain, made a figure of Hieronymus of Andros, who obtained a victory at the Olympic Games, over Tisamenus of Elis, who afterwards acted as prophet for the Greeks at the Battle of Platæa, (*Paus.* 6. 14. 5.) The age of STOMIUS must therefore be referred, as *Thiersch* contends, (*Epoch.* 2. *Adnot.* 61,) to the commencement of the wars between the Greeks and Persians, or to about Olymp. 72.

STRATO, sculptor, age and country uncertain; in connection with ZENOPHILUS, made of white marble, figures of *Æsculapius* and the *Goddess Hygia*, which were kept in the temple of the former at Argos. Statues of the artists themselves were placed by the sides of these figures. (*Paus.* 2. 23. 4.)

STRATONICUS, statuary and engraver, country uncertain. He is mentioned by *Pliny* 34. 8. 19, as one of those artists, who celebrated by their productions, the battles of Attalus and Eumenes against the Gauls; and we must therefore refer him to Olymp. 126. *Pliny* observes, that he was not particularly distinguished by any of his works as a statuary; but he advances a very different decision as to his merits as an engraver. Referring to a figure carved by him on a *Cup*, he says, "*Satyrum gravatum somno collocavisse verius, quam cælasse dictus est*." STRATONICUS is noticed also by *Athenæus*, 11. p. 782=4, 215. Schw.

STRONGYLIO, statuary, country uncertain. Some particulars relating to him, and bearing on the period, in which he flourished, have been stated in the article *Olympiosthenes*. To these it may be added, that he made a figure of *Diana*, which was dedicated at Megara, among the statues of the *Twelve Deities*, ascribed to PRAXITELES. (*Paus.* 1. 40. 2.) If indeed, these statues were really executed by PRAXITELES, (a point which admits of dispute,) we must conclude, that STRONGYLIO was contemporary with the elder CEPHISODOTUS, who flourished in Olymp. 102, because the age of PRAXITELES is Olymp. 104. Could this

opinion be clearly and fully established, both the age of OLYMPIOSTHENES, and the period, in which the *Nine Muses* placed in the Grove of Mount Helico, were made, could be accurately fixed. Very few works of STRONGYLIO are noticed by ancient writers. *Pliny* observes, (34. 8. 19.) "Strongylion fecit *Amazonem*, quam ab excellentia crurum *Eucnemon* appellant, ob id in comitatu *Neronis* principis circumlatam. Idem fecit *Puerum*, quem amando Brutus

Philippensis cognomine suo illustravit." *Pausanias* mentions his figure of *Diana*, (1. 40. 2.) and his *Three Muses* in the Grove of Helico, (9. 30. 1.) and adds, that he excelled in representing horses and cows.

SYADRAS, see *Chartas* and *Euchir* II.

SYNNOO, statuary of Ægina, father and instructor of PTOLICHUS, (*Paus.* 6. 9. 1.) must have flourished about Olymp. 75.

T A L

TALIDES, painter, embellished a Greek vase, described by *Millin*, *Peintures de Vases Antiques*, 2. tab. 61.; *Inscr.* ΤΑΛΕΙΔΑΣ ΕΠΟΙΕΣΕΝ.

TARCHESIUS, architect, age and country uncertain; mentioned by *Vitruv.* 4. 3. 1, as one of the ancient architects, and as having maintained that sacred edifices should not be built in the Doric style.

TAURISCUS I., sculptor of Tralles, age uncertain; in connection with his brother APOLLONIUS, made out of one block of marble, the united figures of *Zethus*, *Amphio*, *Dirce*, and a *Bull*. To him also, the figures of the *Hermerotes* must be ascribed. All these productions were preserved in the collection of Asinius Pollio. (*Pliny* 36. 5. 4.)

II. Painter, age and country uncertain. Among his pictures were *Discobolus*, ('Quoit-thrower,') *Clytemnestra*, *Paniscus*, *Polynices* seeking to recover his Kingdom, and *Capaneus*. (*Pliny* 35. 11. 40.)

III. Engraver of Cyzicus, attained considerable reputation.

TECTÆUS, see *Angelio*.

TELECLES. The history of this artist is intimately connected with that of THEODORUS the Samian; and several particulars, which respect them conjointly, must be adduced, though prominence should be given to those, which immediately relate to the one before us. *Diod. S.* (1. 98.) when speaking of the statue of *Apollo Pythius* dedicated at Samos, one part of which was made by TELECLAS at Samos, the other by THEODORUS at Ephesus, mentions these artists as brothers, and as the sons of RHÆCUS. This statement appears inconsistent with the remark of *Herodotus* (3. 41.) and *Paus.* (8. 14. 5, 10. 38. 3.) that THEODORUS was the son of TELECLAS. The former historian simply mentions the two artists, and their mutual relationship;

T E L

but the latter adds, that the THEODORUS in question, was the first, who practised the art of casting brass. The THEODORUS mentioned by *Herodotus* and *Paus.* made the ring of Polycrates; though some have maintained that this ring was the work of that THEODORUS, who flourished at the commencement of the Olympiads. Such an opinion, however, is in itself highly improbable; and it is rendered additionally so, by the circumstance, that it would oblige us to suppose a similar interval in the case of the cup of Cræsus, and the Persian goblet. Thus *Junius* (*Catal.* 210,) and *Thiersch*, (*Epoch.* II. *Adnot.* 56,) have come to the conclusion, that there were two artists of the name of TELECLAS, and two styled THEODORUS; and the neglect of writers to distinguish these individuals accurately, must be esteemed the source of very many chronological errors. See *Böttiger Andeut.* 52. The elder TELECLAS was son of RHÆCUS, and brother of THEODORUS; the younger was father of THEODORUS the younger; and the confusion, which has taken place in relation to them, must be attributed in a great measure, to the indistinctness of *Paus.* 8. 14. 5:— Διέχεαν δὲ χαλκὸν πρῶτοι καὶ ἀγάλματα ἔχωνεῦσαντο Ῥοϊκὸς τε Φιλαῖον καὶ Θεόδωρος Τηλεκλέους Σάμιοι. Θεόδωρον δὲ ἔργον ἦν καὶ ἐπὶ τοῦ λίθου τῆς σμαράγδου σφραγίς, ἣν Πολυκράτης ὁ Σάμων τυραννίσας ἐφόρει τε τὰ μάλιστα, καὶ ἐπ' αὐτῇ περισσῶς δὴ τι ἡγάλλετο. In this passage, *Pausanias* speaks of THEODORUS son of TELECLAS, who was a different person from THEODORUS noticed by other writers, as son of RHÆCUS; and he mentions him as having invented the art of fusing brass, and as the maker of the ring of Polycrates. The several artists then, must be arranged under two distinct classes:—

PHILÆUS.

RHÆCUS.

TELECLES.

THEODORUS.

TELECLES. THEODORUS.

TELEPHANES I., very ancient painter born at Sicyo; he and ARDICES the Corinthian first introduced drawing in pencil. (*Pliny* 35. 3. 5.)

II. Phocian statuary, thus noticed by *Pliny* 34. 8. 19. "Artifices qui compositis voluminibus condidere hæc, miris laudibus celebrant et Telephanem Phoceum, ignotum alias, quoniam in Thessalia habitaverit, ubi opera ejus latuerint; alioquin suffragiis ipsorum æquatur Polycleto, Myroni, Pythagoræ. Laudant ejus Larissam, et *Spintharum Pentathlon*, et *Apollinem*. Alii non hanc ignobilitatis fuisse causam, sed quoniam se regum Xerxis atque Darii officinis dederit, existimant." In this passage I have retained the reading "*Spintharum*" given by *Harduin*, in preference to that of ancient MSS. and Edd., "*spinarum*" or "*spinarium*;" for no one can suppose that *Pliny* had in view a boy extracting a thorn, and a proper name, suitable to some Greek, is here evidently required. The circumstance, that TELEPHANES was contemporary with Xerxes and Darius, obliges us to place him about Olymp. 70, B.C. 500.

TELESARCHIDES, statuary or sculptor, age and country uncertain; mentioned only by *Eustath.* ad *Il.* Ω. 333. p. 1353, 8. Rom. Ἐρμῆς τετρακέφαλος ἐν Κεραμεικῷ, Τελεσαρχίδου ἔργον, ᾧ ἐπεγέγραπτο·

Ἐρμῆ τετρακάρηνε, καλὸν Τελεσαρχίδου ἔργον,
Πάνδ' ὀράας.

The term τετρακάρηνε was properly introduced into this passage, instead of the common lection τετρακέφαλε, by *Heyne*, *Prisc. Art. Opp. ex Epigr. Illust.* 84.

TELESIAS, Athenian statuary, age uncertain, *Clem. Alex. Protr.* p. 18, Sylb. on the authority of *Philochorus*, Τελεσίου τοῦ Ἀθηναίου, ὡς φησι Φιλόχορος, ἔργον εἰσὶν ἀγάλματα ἐννεαπήχη Ποσειδῶνος καὶ Ἀμφιτρίτης ἐν Τήνῳ προσκυνοῦμενα.

TELESTAS, see *Aristo* I.

TEUCER I., engraver, age and country uncertain, noticed by *Pliny* 33. 12. 55, as having attained considerable reputation.

II. Engraver on precious stones, one of whose *Gems* is described by *Bracci* 2. tab. 112.; age and country not exactly determined, but it is the opinion of those, who have bestowed particular attention on the history of the art of engraving *Gems*, that he flourished in the reign of Augustus.

TEUSTALES, sculptor, made a statue of Hyperides the Orator, (*Inscr. ap. Spon. Misc. Erud. Antig.* 137.)

THALES, Sicyonian painter, age doubtful. *Diog. L.* 1. 38, applies to him the epithet μεγαλοφύης. The same writer mentions a painter of this name, as adverted to by *Duris* in his *Work on Painting*; and the authority of *Duris* is sufficient to warrant our reception of his statements.

THAMYRUS, engraver of a precious stone, (*Bracci* 2, tab. 113.)

THEO, painter of Samos, mentioned by *Quintilian* 12. 10, as one of those, who lived from about the age of Philip, to the time

of the successors of Alexander. This author observes also that he excelled in the kind of paintings styled by the Greeks φαντασία. Two of his pictures are noticed by *Pliny* 35. 10. 40, the *Rage of Orestes*, and *Thamyris playing on the Harp*. The reference of the former is evident from the words used by *Pseudo-Plut. de Audiend. Pœt.* 18, in describing it, τὴν Ὀρέστου μητροκτονίαν. *Thamyris* was probably represented in the same attire, in which he was drawn by POLYGNOTUS, in one of his paintings at Delphi, (*Paus.* 10. 30.) A third picture of THEO, representing an *Armed Soldier hastening to afford Assistance to some one attacked*, is described by *Ælian* V. H. 2. 41; and this author uses in relation to it the word φαντασία, employed by *Quintilian*.

THEOCLES, Lacedæmonian sculptor, son of Hegylus, and pupil of DIOGENES and SCYLLIS. This last circumstance shews that he flourished about Olymp. 58, and made five figures representing the *Hesperides*, which were placed in the temple of Juno at Olympia, (*Paus.* 5. 17. 1.) and a large production of cedar, which was fixed in the treasury of the Epidamnii in the same town: (Ἐχει μὲν ὁ Θησανυρὸς πόλον ἀνεχόμενον ὑπὸ Ἀτλαντος, ἔχει δὲ Ἡρακλέα καὶ δένδρον τὸ παρα' Ἑσπερίσι, τὴν μηλέαν, καὶ περιελεγμένον τῇ μηλέᾳ τὸν δράκοντα· κέδρου μὲν ταῦτα, Θεοκλέους δὲ ἔργα τοῦ Ἡγύλου, *Paus.* 6. 19. 5.)

THEOCOSMUS, statuary of Megara, flourished between Olymp. 87 and 94. (see *Callicles* I.) commenced a statue of *Jupiter* of ivory and gold, in which PHIDIAS had engaged to assist him; but this undertaking was interrupted by the Peloponnesian War, which broke out in Olymp. 87. 2, and was unfinished even in the time of *Pausanias*. This historian says, in 1. 40. 3, Τῷ δὲ ἀγάλματι τοῦ Διὸς πρόσωπον ἐλέφαντος καὶ χρυσοῦ, τὰ δὲ λοιπὰ πηλοῦ τέ ἐστι καὶ γύψου.—ὕπὲρ δὲ τῆς κεφαλῆς τοῦ Διὸς εἰσὶν ὤραι καὶ μοῖραι. THEOCOSMUS made also a statue of *Hermo*, who in the Battle of Ægospotamos, acted as the helmsman of the ship, from which *Lysander* fought. This figure was included in the large present, which the Lacedæmonians dedicated at Delphi, in commemoration of their victory. (10. 9. 4.) The celebrated Battle in question, took place in Olymp. 93. 4.

THEOCYDES, architect, not particularly eminent, wrote a treatise on the *Rules of Symmetry*, (*Vitruv.* VII. *Præf.* s. 14.)

THEODORUS I. In the article *Teclæes*, we have mentioned some particulars respecting artists of the name before us, and have shewn the propriety of the opinion of *Thiersch*, that there were two individuals of this name, both of whom were born at Samos. To the elder THEODORUS, the following passages of ancient authors apply. *Diog. L.* 2. 103, Θεόδωρος Σάμιος, υἱὸς Ποικίλου, (compare *Diod.* S. 1. 98. *Hesych. Miles. de Vir. Illustr.* s. v.) *Pliny* 35. 12. 45. "Theodorus Samius cum Rhæco plasticen

invenit, multo ante Bacchiadas Corintho pulsos." This remark may be collated with *Paus.* 8. 14. 5, 9. 41. 1, 10. 38. 3.; but such a comparison will shew, that *Pliny* erred in using the word "plastic," for it was the art of casting brass, and not that of making casts of plaster, which *Theodorus* invented. Now as the Bacchiadæ were exiled from Corinth in Olymp. 29. 2, B. C. 663, most learned men place the invention of *Theodorus* about the commencement of the Olympiads; and this opinion certainly cannot be refuted, since our knowledge of the history of that period is so imperfect. *Hirtius*, (*Amalth.* 1, 217, 266.) advances a very different opinion, to accord with his own peculiar system of the history of the Grecian art; and in another work, *Annal. Crit. Liter. Berol.* 233, he argues at great length, in support of his views, from a statue bearing the name of Polycrates, and described by *Böckh. Corp. Inscr.* 1, 13. The former and more general opinion has, however, the decided support of *Plato Ion.* 1, 533, St., who mentions *THEODORUS* in connection with *DÆDALUS* and *EPEUS*. The artist under notice and his brother *TELECLAS*, made a statue of *Apollo Pythius*; and the two parts of this production were executed with so great skill, that though made at a distance, (for *TELECLAS* was engaged on his part at *Samos*, and *THEODORUS* at *Ephesus*,) they were found to be exactly adapted to each other. (*Diod. S. l. c.*) This statue was probably of brass: though this opinion is controverted by *Thiersch, Epoch.* 2. *Adnot.* 27. This remarkable statue is mentioned also by *Athenag. Leg. pro Christ.* 14. p. 61.) and the expression, which he uses in adverting to it, ὁ Πύθιος, ἔργον Θεοδώρου καὶ Τηλεκλέους, is considered by *Thiersch* to be opposed to the words of *Paus.* 10. 38. 3. Θεοδώρου μὲν δὲ οὐδὲν ἐστὶ οὐδὰ ἐξενόον, ὅσαγε χαλκοῦ πεποιημένα. But *Athenagoras* must be viewed as simply mentioning the production in question, without adverting to its being extant, or destroyed, in his own age. *THEODORUS* is said by *Pliny* 7, 56, to have invented many instruments of great utility in the execution of works of art, "Normam autem invenit et libellam et tornum et clavem *Theodorus Samius*." He excelled also as an architect; and his skill in this profession is evident from several passages of the Classical authors. *Paus.* 3. 12. 8. Ταύτην τὴν Σκιάδα ἐν Λακεδαιμόνι Θεοδώρου τοῦ Σαμίου φασὶν εἶναι ποίημα, ὃς πῶτος διαχέαι σιδήρῳ εὖρε καὶ ἀγάλματα ἀπ' αὐτῶν πλάσαι. *Diog. L. l. c.* Θεόδωρος δὲ Σάμιος υἱὸς Ροίκου, συνεβούλευσεν ἀνδρακς ὑποτεζῆναι τοῖς Ζεμελίοις τοῦ ἐν Ἐφέσῳ νέω· καθύγρον γὰρ ὄντος τοῦ τοῦ, τοὺς ἀνδρακς ἔφη τὸ ξυλῶδες ἀποβαλόντας, αὐτὸ το στερεὸν ἀπαξὲς ἔχειν ὑδατι. *Pliny* 36. 13. 19. "*Lemnius Labyrinthus* columnis centum quinquaginta memorabilior fuit: quarum in officina turbines ita librati pependunt, ut puero circumagente tornarentur. Architecti illum fecere *Smilis* et *Rhæcus* et *Theodorus indigena*." This passage of *Pliny* needs, however,

critical examination; for it seems to imply that *THEODORUS* was a native of *Lemnos*, and hence some have understood it of an artist distinct from the one, whose character and history we are tracing. It is a more probable opinion, that *Pliny* here fell into error, in stating the country of the artist; and this is the supposition maintained by *Müller, Ægin.* 99, who adduces in illustration the subjoined passage of the same author:—"Theodorus, qui *Labyrinthum* fecit, Sami ipse se ex ære fudit, præter similitudinem mirabilem fama magnæ subtilitatis celebratus. Dextra limam tenet, læva tribus digitis quadrigulam tenuit, translata Præneste, tantæ parvitatibus, ut totam eam currumque et aurigam integeret alis simul facta musca." (34. 8. 19.) This description has led *Müller* and *Meyer*, (*Hist. Art.* 2, 25,) to conclude that the account of the brazen statue in question was only fictitious. See *Paus.* 10. 38. 3. It is highly probable, that the *THEODORUS*, of whom *Athenag.* (*Leg. pro Christ.* 14, p. 60. *Dech.*) remarks, that in connection with *DÆDALUS*, he invented ἀνδριαντοποιητικὴν καὶ πλαστικὴν, was the individual now under notice; and the circumstance, that he is styled a *Milesian*, should be regarded as a mistake of the writer. The treatise of one *THEODORUS*, on the *Temple of Juno at Samos*, built in the Doric style, must be ascribed to a later age. See *Vitruv.* 7. *Præf.* s. 12.

II. Engraver, born at *Samos*, and son of *TELECLAS* II. *Herod.* 3. 41, *Paus.* 8. 14. 5, 10. 38. 3.; made the *Ring* of *Polycrates*, a production noticed at length by *Kirchmann, de Annulis.* p. 170. *Herod.* 3. 41. Ἦν Πολυκράτει σφρηγὶς τὴν ἐφόρει χρυσόδετος, σμαργίδου μὲν λίθου ἐοῖσα· ἔργον ἦν δὲ Θεοδώρου τοῦ Τηλεκλέους Σαμίου.⁵ *Polycrates* is considered to have died in Olymp. 64. 3. B. C. 522.; and this date entirely accords with the narrative of *Herod.* 1. 51. In this place mention is made of a silver *Cup* made by *THEODORUS*, and dedicated with other presents, at *Delphi*, by *Cræsus*:—Φασὶ δὲ μὲν Δελφοὶ Θεοδώρου τοῦ Σαμίου ἔργον εἶναι, καὶ ἐγὼ δοκέω· οὐ γὰρ τὸ συντυχὸν φαίνεται μοι ἔργον εἶναι. This passage incontestably shews that there were two *Samian* artists, styled *THEODORUS*; for *Herodotus* mentions the *Cup* in question as very handsomely executed, and this excellence is denied by *Paus.* 10. 38. 3, to the productions of the age of *Rhæcus*, and that of the elder *THEODORUS*, Τοῦτο — καὶ ἰδεῖν ἐστὶν ἀρχαιότερον καὶ ἀργότερον τὴν τέχνην. Besides, had this *Cup* been made by the first *THEODORUS*, son of *Rhæcus*, who was one of the most ancient artists, such a circumstance would scarcely have been passed over in silence by *Herod.*; and then, also, the elder *THEODORUS* is never spoken of as a worker in silver, but only as a statuary and architect. To advert to a different subject, we may view the words of *Herod.* as confirming the opinion of *Lessing*, that no figure was engraved on the *Ring* of *Polycrates*, but that it was only an *Emerald*,

⁵ This passage is ably noticed by *Lessing, Epist. Antiq.* 1, 156.: compare *Paus.* 8. 14. 5.

or as some think, a *Sardonyx*, enclosed in gold, (*χρυσόδετος*.) The *Cup* mentioned must have been dedicated at Delphi, before Olymp. 58. 1, B. C. 548, for Herod. adds *Μετέκινήθησαν δὲ καὶ οὗτοι ὑπὸ τὸν νηὸν κατακείμενα*, and we know, that the conflagration of the temple at Delphi took place in the above year.—THEODORUS II. must also be viewed as the maker of a golden *Cup*, in the possession of the kings of Persia. See *Chares Mytilen.* ap. *Athen.* 11. p. 514. *Thiersch, Epoch.* 2. Adnot. 57.

III. Architect of Phocis, published a volume on the *Dome of the Temple at Delphi*, (*Vitr.* 7, *Præf.* s. 12.)

IV. Theban statuary, *Diog.* L. 2. 103.

V. VI. VII. Three painters, natives of different cities, briefly adverted to by *Diog.* L. 1. c. To one of these we may apply the statement of *Pliny*, respecting THEODORUS, a painter, who flourished in Olymp. 118. "*Theodorus et Inungentem; idem ab Oreste Matrem et Ægisthum interfici; Bellumque Iliacum pluribus tabulis, quod est Romæ in Philippi porticibus; et Casandram, quæ est in Concordiæ delubro; Leontium Epicuri cogitantem, Demetrium Regem.*" Respecting the picture of *Cassandra* here referred to, see *Welcker ad Philostr. Imag.* 459.

VIII. Painter of Samos, not wholly destitute of reputation, but entitled only to cursory mention; he and STADIEUS were pupils of NICOSTHENES. (*Pliny* 35. 11. 40.) It is impossible to ascertain any thing respecting his age.

THEOMNESTUS I., statuary of Sardis, age uncertain, (*Paus.* 6. 15. 2.) noticed by *Pliny* 34. 8. 19, as one of those artists, who made figures of *Combatants at the Public Games, Armed Men, Huntsmen, and Men engaged in Sacrificing.* *Pausanias* mentions among his productions, a statue of one *Agelas* the Chian, who, when a lad, conquered in a pugilistic combat, at the Olympic Games.

II. Painter, contemporary with APELLES, but whose country is uncertain. A tyrant of the name of MNASO, gave him one hundred 'minæ' for every picture of a *Hero.* *Plin.* 35. 10. 36.

THEOPROPUS, statuary of Ægina, age uncertain, made a *Brazen Cow*, which was dedicated at Delphi by the Corcyreans, *Paus.* 10. 9. 2.

THERICLES, Corinthian, lived in the time of Aristophanes, and who is mentioned by ancient writers, as having made *Cups* and similar articles, of earthen-ware, wood, and gold. It is uncertain, whether he engraved his *Vases*; and thus his title to a place among artists is very questionable. He is

⁶ The term "vel" is usually inserted after "Timanthi," but is wanting in Reg. I. and Edit. I. ⁷ In illustration of this remark, we may adduce *Cicero Orat.* 22, s. 74. "Pictor ille vidit, cum immolanda Iphigenia tristis Calchas esset, moerit Ulysses, moereret Menelaus, obvolvendum caput Agamemnonis esse, quoniam summum illum luctum penicillo non posset imitari." The same sentiments are expressed by *Valerius Maximus* 8. 11. 6. A very interesting passage respecting the picture in question, is that of *Quintilian* referred to in the text:—"In oratione operienda sunt

noticed at considerable length by *Bentley* in an excellent Dissertation,—*Opusc. Philol.* 11. 216. ed. L. B.

THERIMACHUS, see *Echio*.

THERO, Bæotian statuary, made a figure of Gorgus a Messenian, a victor in the 'pentathlon' at the Olympic Games, (*Paus.* 6. 14. 5.)

THRASO, statuary, age and country doubtful, mentioned by *Pliny* 34. 8. 19, as one of those artists, who made figures of *Combatants at the Public Games, Armed Men, Huntsmen, and Men engaged in Sacrificing.* *Strabo* 14. p. 641=5, 589. Tz., speaks of some of his productions as being among the presents dedicated in the temple of Ephesus; and two of these figures represented *Penelope* and *Euryclæa*.

THRASYMEDES, statuary of Paros, son of Arignotus. The age in which he flourished is uncertain; and he is known only as the maker of a statue of *Æsculapius*, of ivory and gold, placed in the temple of this Deity at Epidaurus. *Pausanias*, 2. 27. 2, gives the following description of this statue: *Κάθηται δὲ ἐπὶ θρόνου βακτηρίαν κρατῶν, τὴν δὲ ἑτέραν τῶν χειρῶν ὑπὲρ κεφαλῆς ἔχει τοῦ δράκοντος, καὶ οἱ κύων παρακατακείμενος πεποιήται.* The reason, which has influenced *Quatremère de Quincy* to place the execution of this statue between Olymp. 120 and 155, is shewn to be insufficient by *Siebelis* in his remarks on the passage of *Paus.* just adduced.

THYLACUS, see *Onathus*.

THYMILUS, sculptor, age and country uncertain, made a figure of *Cupid standing near to Bacchus*, and one of *Bacchus* placed in a temple at Athens, (*Paus.* 1. 20. 1.)

TIMÆNETUS, painter, age and country unknown. One of his pictures, representing a *Teacher of Gymnastic Exercises*, was placed in a room built on the left of the Propylæa at Athens, (1. 22. 7.)

TIMAGORAS, painter of Chalcis, contended successfully with PANÆNUS, cousin of PHIDIAS, at the Pythian Games, and celebrated his victory by a poem, (*Pliny* 35. 9. 35.) He must have flourished, therefore, about Olymp. 83.

TIMANTHES, painter, said by *Eustath.* ad *H. Ω.* 163. p. 1343, 60. ed. R., to have been a native of Sicily, but by *Quintilian* 2. 13, of Cythnos. He was a contemporary of ZEUXIS and PARRHASIUS, (*Pliny* 35. 9. 36,) and must consequently have lived about Olymp. 96. The most important passage relating to him is *Pliny* 35. 10. 36:—"Timanthi⁶ plurimum adfuit ingenii. Ejus enim est *Iphigenia*, oratorum laudibus celebrata,⁷ qua stante ad aras peritura, cum mœstos pinxisset omnes, præcipue patrum,

quædam, sive ostendi non debent, sive exprimi pro dignitate non possunt. Ita fecit Timanthes, ut opinor Cythnius, in ea tabula qua Coloten Teium vicit. Nam cum in Iphigeniæ immolatione pinxisset tristem Calchætem, tristiorem Ulysses, addidisset Menelao quem summum poterat as efficere mœrorem, consumptis affectibus non reperiens quo digno modo patris vultum posset exprimere, velavit ejus caput, et suo cuique animo dedit æstimandum." *Eustathius* contends, that TIMANTHES derived his design of covering the head of Agamemnon, from *Il Ω.* 163. The

et tristitiæ omnem imaginem consumpsisset, patris ipsius vultum velavit, quem digne non poterat ostendere. Sunt et alia ingenii ejus exemplaria, veluti *Cyclops Dormiens* in parvula tabula:⁸ cujus et sic magnitudinem exprimere cupiens, pinxit juxta *Satyros, thyrsos pollicem ejus metientes*. Atque in unius hujus operibus intelligitur plus semper, quam pingitur: et cum sit ars summa,⁹ ingenium tamen ultra artem est. Pinxit et *Heroas*¹⁰ absolutissimi operis, arte ipsa complexus vires¹ pingendi: quod opus nunc Romæ in templo Pacis est."

A picture mentioned by *Photius* (*Bibl. Cod.* 190. T. I. p. 146. b. 27. Bekk.) the subject of which was *Palamedes put to death through the Craft of Ulysses*, is ascribed by *Tzetzes Chil.* 8. 198, to the artist under notice; but the propriety of this is questionable. *Cicero* (*Brut.* 22.) names *TIMANTHES* as one of those painters, who used only four colors.

II. Painter, flourished in the age of *Aratus*, and made a picture representing the *Battle between this General and the Ætoliens*, near *Pellene* in *Arcadia*, (*Plut. Arat.* 32.) The *Battle* in question took place in *Olymp.* 135. 1. See *Beck. Hist. Antiq.* 2, 95.

TIMARCHIDES, Athenian statuary and sculptor, (*Paus.* 10. 34. 3.) mentioned by *Pliny* 34. 8. 19, as one of those artists, who made figures of *Combatants at the Public Games, Armed Men, Huntsmen, and Men engaged in Sacrificing*. In connection with *TIMOCLES*, who also was an Athenian, he made a statue of *Æsculapius with a Beard*, which was placed at *Elatea*, (*Paus.* 1. c.) *TIMOCLES* is otherwise unknown to us; but as *Pliny* states that he lived in *Olymp.* 155, we are enabled to conclude that this was likewise the age of *TIMARCHIDES*. He made a marble statue of *Apollo holding a Harp*, which was placed in the temple of this deity near the *Portico of Octavia* at *Rome*; and an adjacent temple was adorned by the sons of *Timarchides*, whose names are unknown, with a marble statue of *Jupiter*. (*Pliny* 36. 5. 4.)²

TIMARCHUS, statuary, flourished in *Olymp.* 120, together with *CÉPHISODOTUS* II. and other artists, (*Pliny* 34. 8. 19.) son of *PRAXITELES*, and brother of *CÉPHISODOTUS* II., in connection with whom he made some figures of wood, representing *Lycurgus the Athenian, and his Sons*, (see *Céphisodotus* II.) He is adverted to by *Pausanias* in two passages; but in these, the historian speaks in a general manner, of the sons of *PRAXITELES*, without naming them individually.

TIMARETE, daughter of *Mico* II., cultivated the art of painting; and a figure of *Diana* executed by her in the very ancient style, was preserved at *Ephesus*. (*Pliny* 35. 11. 40.) The age in which she flourished, is uncertain.

TIMO, statuary, age and country uncertain, mentioned by *Pliny* 34. 8. 19, as one of those, who made figures of *Combatants at the Public Games, Armed Men, and Men engaged in Sacrificing*.

TIMOCLES, see *Timarchides*.

TIMOMACHUS, painter of *Byzantium*, flourished in the age of *Cæsar* the Dictator, and executed for him pictures of *Ajax* and *Medea*, which were placed in the temple of *Venus Genetrix*. For these paintings the artist received eighty talents. (*Pliny* 35. 11. 40, 35. 4. 9.; 7. 38.) *Ajax* was represented in a sitting posture: thus *Philostr.* V. A. 2, 10. remarks, Οὐδ' ἂν τὸν Ἀιαντὰ τις τὸν Τιμομάχου ἀγασθεῖν, δὲ δὴ ἀναγέγραπται αὐτῷ μεμνηνός, εἰ μὴ ἀναλάβοι τι ἐς τὸν νοῦν Ἀιαντος εἰδῶλον, καὶ ὡς εἰκὸς αὐτὸν ἀπεκτονότα τὰ ἐν τῇ Τροίᾳ βουκόλια, καθῆσθαι ἀπειρηκότα, βουλὴν ποιοῦμενον καὶ ἐαυτὸν κτείνειν. The same circumstance is also noticed by *Ovid Trist.* 2, 525, on which passage see the remarks of *Heinsius*. This picture of *Ajax* is celebrated in an *Epigram* in *Anthol. Gr.* 4. 6. 83. (*Append. Anth. Palat.* T. 2. p. 648.) but no additional information can be gathered from it. That of *Medea τεκνοκτόνος* is described in the subjoined *Epigram*, taken from *Anthol. Gr.* 4. 9. 136. (*App. Anth. Palat.* P. 2. p. 667.)

Τὰν ὁλοὰν Μήδειαν ὅτ' ἔγραφε Τιμομάχου χεῖρ,
Ζάλῃ καὶ τέκνοις ἀντιμεδελκομένην,
Μύριον ἄρατο μόχθον, ἢν ἤθεα δισσὰ χαράζῃ,
Ὦν τὸ μὲν εἰς ὄργαν νεῦε, τὸ δ' εἰς ἔλεον.
Ἀμφὶ δ' ἐπλήρωσεν ὅρα τύπον. ἐν γὰρ ἀπειλᾷ
Δάκρυον, ἐν δ' ἔλεῳ θυμὸς ἀναστρέφεται.
Ἀρκεῖ δ' ἃ μέλλῃσι, ἔφα σοφός· αἶμα δὲ τέκνων
Ἐπρεπε Μηδείᾳ, κούχερι Τιμομάχου.

remarks of *Meyer*, (*Hist. Art. Gr.* 1, 162.) on the painting in question, are to my mind scarcely intelligible; and those considerations, which he has adduced to overthrow the decisions of ancient writers, as to its consummate excellence, seem to me rather to confirm them.

⁸ The common reading is "tabella;" but "tabula" has the support of *Reg. I. II.* and *Colbert*.

⁹ This reading is sanctioned by *Reg. I.* and *Dufresn.* I. The previous lection was "cum ars summa sit."

¹⁰ "Heroas" is found in *Reg. I. II.* *Dufresn.* I. and *Colbert.*; common reading, "heroa."

¹ The reading of most *Edd.* is, "artem ipsam complexus viros;" but this reading is far from having the general support of *MSS.*, and the only one, which approximates to it, is *Colbert.*, which exhibits "arte ipsa complexus viros." *Dufresn.* I.

has "artem ipsam complexus vires;" *Reg. II.* "arte ipsam complexus vires;" and this last reading is found also in *Reg. I.* with only this exception, that instead of the concluding *m* of "ipsam," there was originally some other letter, which cannot now be clearly distinguished, but which was probably *s*. Whatever opinion may be formed as to the last point, it must be evident, that the best *MSS.* concur in exhibiting "vires," and this word I have consequently introduced into the text, arranging the other part of the sentence, according to the testimony of *MSS.* I have, however, little doubt, that "ipsas" is the true reading, and that the proper meaning of the clause is, "combining in the execution of the picture, all the powers of the art of painting."

² The reading of this passage is greatly interpolated in several *MSS.* and *Edd.* See *Amalth.* 3, 291.

This *Epigram* has been imitated by *Ausonius*, in the 22nd of his collection. An enamelled painting of *TIMOMACHUS*, which was left unfinished, in consequence probably of the death of the artist, is mentioned in *Anthol. Gr.* 4. 9. 137, and in a passage of *Pliny* already adverted to. The ridiculous decision of *Pseudo-Plut.* (*de Poët. Aud.* p. 18.) respecting it, has been ably refuted by *Böttiger*, (*Expl. Vas. Pict.* 2. 188.) who has commented very excellently on this work of *TIMOMACHUS*. The artist also executed, according to the testimony of *Pliny*, pictures of *Orestes*, and *Iphigenia in Tauris*, and the subjects of these paintings, are shewn by *Heyne*, (*Prisc. Art. Opp. ex Epigr. Illustr.* 114.) to have been illustrative of each other. To the *Iphigenia*, *Heinsius* refers an *Epigram* in *Anth. Gr.* 4. 128. (*Append. Anthol. Palat.* 2. 664.) *Pliny* enumerates some other pictures of *TIMOMACHUS*, in the following passage; "*Lecythion agilitatis exercitatore, Cognationem Nobilium, Palliatis quos dicturos pinxit, alterum stantem, alterum sedentem. Præcipue tamen ars ei favisce in Gorgone visa est.*"

It will suffice barely to mention the foolish conjecture of one *Kandler* of Vienna, who ascribes to *TIMOMACHUS*, a picture representing *Cleopatra*, which is evidently of a recent date, (*Wiener, Zeitschrift für Literatur, Kunst, &c.* 1824. nr. 61. p. 519.)

TIMOTHEUS, sculptor, country uncertain, flourished in Olymp. 107. He was engaged with *SCOPAS*, *BRYAXIS*, and *LEOCHARES*, in the decoration of the Mausoleum, to the south part of which he gave particular attention. *Pliny* 36. 5. 4. *Vitruv.* VII. *Præf.* s. 13. He made also the figure of *Diana*, which was placed in the temple of *Apollo*, in the Palatium at Rome, and the head of which was repaired in a later period by *Aulianus Evander*. *Pliny* l. c. It is uncertain, whether the statue of *Æsculapius* at Træzene, which was said to have been taken from the figure of *Hippolytus* of that city, (*Paus.* 2. 32. 3.) was the production of this *TIMOTHEUS*, or of some other artist of the same name. It is equally uncertain, whether this artist is the individual mentioned by *Pliny* 34. 8. 19, as a statuary, who gave attention to the figures of *Combatants at the Public Games, Armed Men, Huntsmen, and Men engaged in Sacrificing*. The circumstance, that all the productions expressly ascribed by *Pliny* to *TIMOTHEUS*, contemporary of *SCOPAS*, were of marble, is far from being sufficient to prove the negative; for in the case of several artists, who can be shewn to have used both marble and brass in their statues,

Pliny has mentioned only figures of the former substance.

TISAGORAS, statuary, maker of some iron-figures, which were seen by *Paus.* at Delphi, 10. 18. 5. "Ἔστιν ἐνταῦθα καὶ ἄλλων τῶν Ἑρακλείους τὸ ἐς τὴν ὕδραν, ἀνάθημά τε ὁμοῦ Τισαγόρου, καὶ ἡ τέχνη, σιδήρου καὶ ὕδρα καὶ ὁ Ἑρακλῆς· σιδήρου δὲ ἐργασίαν τὴν ἐπὶ ἀγάλμασι χαλεπωτάτην καὶ πόνου συμβέβηκεν εἶναι πλείστον· θαύματος μὲν δὴ καὶ τοῦ Τισαγόρου τὸ ἔργον, ὅστις δὴ ὁ Τισαγόρας." The history of the artist is involved in obscurity.

TISANDER, statuary, country uncertain; flourished in Olymp. 94.; made some of the figures comprised in the large group, which the Lacedæmonians dedicated at Delphi, on account of their victory at *Egospotamos*. (10. 9. 4.)

TISIAS, statuary mentioned by *Pliny* 34. 8. 19, as one of those, who made figures of *Combatants at the Public Games, Armed Men, Huntsmen, and Men engaged in Sacrificing*.

TISCRATES, Sicyonian statuary, instructed by *LYSIPPUS*, must therefore have flourished about Olymp. 120. In the execution of his figures, he approached nearer to the style of his master, than his fellow-pupils, so that *Pliny* observes, 34. 8. 19, "Complura signa vix discerni possent, ceu senex *Thebanus*, *Demetrius rex*, *Peucesces Alexandri Magni servator*, dignus tanta gloria." He made a chariot to be drawn by two horses abreast, on which *PISTO* afterwards placed the figure of a woman, (*Pliny* *ibid.*) *ARCESILAUS*, his son, is mentioned as a painter of considerable reputation, (*Pliny* 35. 11. 40.) It was disputed among the ancients, whether *Xenocrates* was a pupil of this artist, or of *EUTHYCRATES*, (34. 8. 19.)

TITUS, sculptor, name inscribed on a statue mentioned by *Boissard, Antig. et Inscr.* P. 3. fig. 132. "TITUS FECIT."

TLEPOLEMUS, painter of *Cibyra*, who, with his brother *HIERO*, maker of waxen images, being banished from his native country, on the charge of having plundered the temple of *Apollo*, went to *Verres*, governor of *Sicily*, and greatly assisted him in his plans of spoliation, (*Cic. Verr.* 4. 13.)

TRYPHO, engraver on precious stones, one of whose *Gems*, representing the *Marriage of Cupid and Psyche*, is still extant. *Bracci Memor.* 2. 114.

TURPILIUS, painter of *Venice*, a Roman 'eques,' lived in the age of *Pliny*. Many beautiful productions of his were placed at *Verona*; and *Pliny* asserts, (35. 4. 7.) that he painted with his left hand. "*Læva manu pinxit, quod de nullo ante memoratur.*"

VAL

VALERIUS, architect of Ostium, covered in a theatre at Rome, at the time of Public Games being given by Scribonius Libo, (*Pliny* 36. 15. 24.) This last individual was an Ædile, during the Consulate of Cicero.

VITRUVIUS, architect, flourished in the time of Cicero and Augustus Cæsar, but

VIT

who does not appear to have obtained great reputation among his contemporaries, (*Schneider Præf. ad Vitruv. p. 68.*) His entire name was *M. Vitruvius Pollio*. It is probable that his attention was devoted, rather to the construction of military engines, than to the erection of public edifices.

XEN

XENO, painter of Sicyo, age uncertain, pupil of NEALCES, who is mentioned by *Pliny*, 35. 11. 40, as a painter of considerable reputation.

XENOCLES, Athenian architect, made a window in the temple of Ceres at Athens, (*Plut. Pericl.* 13. τὸ ὀπαῖον ἐκορύφωσε,) lived in the age of Pericles.

XENOCRATES, statuary, country uncertain, instructed by TISICRATES, or EUTHYCRATES. His productions were numerous, and he wrote a treatise on the *Art of Statuary*. *Pliny* 34. 8. 19. He must have flourished about Olymp. 126.

XEN

XENOCRITUS, see *Eubrius*.

XENOPHILUS, see *Strato*.

XENOPHO I., statuary, flourished about Olymp. 102, has been adverted to in the article CEPHISODOTUS I.; and to the passages there mentioned, we may add *Paus.* 9. 16. 1. Θηβαίους Τύχης ἐστὶν ἱερόν· φέρει μὲν δὴ Πλούτον παῖδα· ὥς δὲ Θηβαῖοι λέγουσι, χεῖρας μὲν τοῦ ἀγάλματος καὶ πρόσωπον Ξενοφῶν εἰργάσατο Ἀθηναῖος, Καλλιστόνικος δὲ τὰ λοιπὰ ἐπιχώριος.

II. Statuary of Paros, age uncertain, briefly mentioned by *Diog. L.* 2, 59.

ZEN

ZENAS, sculptor, whose name occurs on a production in the *Capitoline Museum*, (*Bracci Memorie* 2, 275.;) Inscr. ΖΗΝΑΣ ΑΔΕΞΑΝΔΡΟΥ ΕΠΟΙΕΙ.

ZENO, sculptor of Aphrodisias, son of one Attines, made the figure of a *Senator* now extant in the 'Villa Ludovisiana,' (*Winckelm. Opp. T.* 7. p. 237. *T.* 6. *P.* 1. p. 278.) constructed also a sepulchre, adorned with a small figure of *Mercury*, in honor of his son, who died in the flower of youth: this is evident from an *Inscr.* given by the annotators on *Winckelm. Opp.* 6, 2, 341. The remarks of these annotators are well deserving of perusal; and they satisfactorily refute the opinion advanced by *Winckelm.*, as to a second artist of the name before us, and a city *Staphis*, never before mentioned. It is considered, that ZENO flourished in the age of Trajan.

ZENODORUS, statuary, country uncertain, who exercised his art in Cisalpine Gaul and Rome, during the reign of Nero, *Pliny* (34. 7. 18.) "Verum omnem amplitudinem statuarum ejus generis vicit ætate nostra Zenodorus, *Mercurio* facto in civitate Galliæ Arvernus per annos decem H—S. CCCC

ZEN

manipretio. Is postquam satis artem ibi³ approbaverat, Romam accitus est a Nerone, ubi destinatum illius principis simulacrum colossus fecit CX. pedum longitudine, qui dicatus Soli venerationi est, damnatis sceleribus illius principis. Mirabamur in officina non modo ex argilla similitudinem insignem, verum et ex parvis admodum surculis, quod primum operis instar fuit. Ea statua indicavit interisse fundendi æris scientiam, cum et Nero largiri aurum argentumque paratus esset, et Zenodorus scientia fingendi cælandique nulli veterum postponeretur. Statuam *Arvernorem* cum faceret, provinciæ Cæsar adamata donaverat, æmulatus est, vix ulla differentia esset artis. Quanto major in Zenodoro præstantia fuit, tanto magis deprehenditur æris obliteratio.¹⁵ The colossal figure mentioned in this passage, has been lately noticed, in a very excellent manner, by *Thiersch, Epoch.* 3. *Adnot.* 102. I would only add that instead of the words "primum operis instar fuit," Reg. I. exhibits "operis instaurati fuit,"

² This is the reading of Reg. I. Duf. I. and Colbert.; common arrangement, "ibi artem."

³ This reading is supported by Cod. Voss.

⁵ This reading has the sanction of Reg. I. II. Dufresn. I. and Colbert.

and to this reading other MSS. approach in a greater or less degree. It deserves inquiry, therefore, whether "instar aurati" should not be here introduced.

ZEUXIADES, see *Silvio*.

ZEUXIPPUS, painter, born at Heraclea, who in the age of Plato was engaged in his profession at Athens, (*Plato Protog.* 318. St. = I66. Bekk.) In noticing this artist, *Junius* has strangely applied to him a narrative, which has respect to a district of Byzantium similarly named.

ZEUXIS, very eminent painter, noticed with great accuracy by *Pliny* 35. 9. 36. This passage I will adduce, correcting the reading in a few places, where it has been corrupted, and endeavouring to illustrate its import:—"Ab Apollodoro⁶ artis fores apertas Zeuxis Heracleotes⁷ intravit Olympiadis nonagesimæ quintæ anno quarto,⁸ audentemque jam aliquid penicillum, (de hoc enim adhuc loquimur,) ad magnam gloriam

⁶ APOLLODORUS lived in Olymp. 93.

⁷ This statement as to the country of ZEUXIS, is confirmed by *Ælian* V. H. 4. 12. The Heraclea intended was a city of Magna Græcia,—a conclusion drawn by *Harduin* and *Gesner* from *Cic. Invent.* 2. 1, where the inhabitants of Crotona, a city near to the Heraclea in question, are said to have required some pictures of ZEUXIS, for the embellishment of one of their temples. *Tzetzes* (*Chil.* 8. 196.) styles the artist under notice, an *Ephesian*.

⁸ The age of ZEUXIS, as it is here fixed by *Pliny*, is supported by the circumstance, that he presented a picture of the God Pan to Archelaus; and this Archelaus could only be the son of Perdiccas, who reigned over Macedonia from Olymp. 91. 4. to Olymp. 95. 3. B. C. 413—400. See *Clinton Fast. Hellen.* 70. 201. *Quintilian* observes, (12. 10.) that he lived about the time of the Peloponnesian War. It must be evident, that he died before Olymp. 106. 2, the year in which *Isocrates* delivered his *Oration* περὶ Ἀντιδόσεως, for in this *Oration*, he is deservedly praised, and it was not the practice of *Isocrates*, or any other Athenian orators, to extol their contemporaries. A passage of *Harporatio*, relating to the remarks of *Isocrates* respecting ZEUXIS, has been already corrected by *Hemsterhuis* *Anecd.* 1. 241.

⁹ To illustrate and confirm this statement, one or two passages of the *Classical* writings may be adduced. *Quintil.* 12. 10. "Zeuxis atque Parrhasius plurimum arti addiderunt. Luminum umbrarumque invenisse rationem Z. traditur. Nam Z. plus membris corporis dedit, id amplius atque augustius ratus, atque ut existimant, Homerum secutus, cui validissima quæque forma etiam in feminis placet." *Petronius* (84. p. 410.) speaks of the works of ZEUXIS, and applies to them the expression, "nondum vetustatis injuria victa." *Cicero* (*Brut.* 18.) says of ZEUXIS, "Quamvis non plus quam quatuor coloribus usus sit, formæ tamen et lineamenta laudanda;" and in another passage, (*Orat.* 3. 7.) he states, "dissimiles quidem inter se esse Zeuxin, Aglaophontem, et Apellem, neque tamen eorum quenquam esse, cui quicquam in arte sua deesse videatur." Those passages, in which the artist is praised only in a general manner, without the mention of any particular mark of excellence, it is unnecessary to cite.

¹⁰ The common reading is LXXXIX.; but I have adopted LXXIX. on the authority of Reg. I. and Edit. I. This number is also required by the reason of the case. According to the common reading, there is a period of 28 years, during which ZEUXIS must certainly have been living; so that *Pliny's* refutation of the opinion controverted, which is drawn from the age of the tutors of ZEUXIS, is altogether inapplicable. But according to the reading LXXIX, there is an interval of 67 years between this date and Olymp. 95.; and it is not credible, that ZEUXIS, who certainly was in great eminence at the latter period, should

perduxit,⁹ a quibusdam falso in LXXIX¹⁰ Olympiade positus, cum fuisse necesse est Demophilum Himeræum et Neseam Thasiæ, quoniam utrius eorum discipulus fuerit, ambigitur. In eum Apollodorus supra scriptus¹ versus fecit, artem ipsi² ablatam Zeuxin ferre secum. Opes quoque tantas acquisivit, ut in ostentatione³ earum Olympiæ aureis literis in palliorum tesseris insertum nomen suum ostentaret. Postea donare opera sua instituit, quod nullo pretio satis digno permutari posse diceret,⁴ sicuti *Alcmenam* Acragantinis,⁵ *Pana* Archelao. Fecit et *Penelopen*, in qua pinxisse mores⁶ videtur, et *Athletam*; adeoque in illo sibi complacuit,⁷ ut versum subscriberet celebrem ex eo, Invisurum aliquem facilius, quam imitaturum.⁸ Magnificus est et⁹ *Jupiter* ejus in *Throno*, adstantibus *Dii*; et *Hercules Infans Dracones intrangulans*,¹⁰ *Alcmena Matre* coram pavente et *Amphitryone*. Deprehenditur tamen *ceui* grandior in capi-

have been previously engaged in his profession, during so long a time. This reading, therefore, renders the remarks of *Pliny* consistent. We may add, that ZEUXIS did not first practice the art of painting in Olymp. 93, but had at that time, gained distinction by his productions,—a fact evident from the picture of *Pan*, which he presented to Archelaus; so that the date Olymp. 89, (against which, according to the vulgar reading, *Pliny* argues,) would not be very inappropriate. DEMOPHILUS and NESEAS, instructors of ZEUXIS, flourished about Olymp. 79.

¹ This reading is supported by Reg. I. Dufresn. I. Edit. I.; common reading, "dictus."

² The common reading is "ipsis;" but the plural form of the pronoun is obviously inappropriate. *Harduin* with considerable probability, suggested "ipsius;" the true reading, however, seems to be "ipsi," which was introduced by *Durand*, on the authority of Cod. Voss. Bibl. Leid. The word is evidently to be applied to APOLLODORUS.

³ Most Edd. exhibit "ostentatione;" but I have adopted the emendation of *Gronovius*. The way, in which ZEUXIS accumulated his riches, is stated by *Ælian* V. H. 4. 12.

⁴ This reading has the support of Reg. I.; and the evidence of this MS. is corroborated by Dufresn. I. which, however, has "permutare," and by Edit. I. which is yet partially corrupted, as it exhibits "digne."

⁵ "Acragantinis" is the reading of Edit. I. Most editors have given "Agrigentinis."

⁶ This remark seems to be opposed, as *Junius* observes, to the assertion of *Aristotle* *Poët.* 6. 'H δὲ Ζεὺξίδος γράφῃ οὐδὲν ἔχει ἡθός. But the term "videtur" must be understood as implying, that *Pliny* merely states his own opinion, and not the universal opinion of antiquity.

⁷ The common reading is "sibi in illo placuit;" but that which I have adopted, is sanctioned by Edit. I. and partially confirmed by Reg. I., which exhibits, "in illo sibi placuit."

⁸ The verse here translated by *Pliny* is by some ascribed to APOLLODORUS.

⁹ The conjunction "et" has been introduced on the authority of Edit. I. It is usually omitted in this place.

¹⁰ I have adopted "intrangulans," instead of the usual term "strangulans," on the authority of Reg. I.; and though the compound word is not found in any Lexicon, as far as I have been able to ascertain, the excellence of Reg. I. is sufficient to warrant its reception. There is a striking analogy between it and "instringere" found in *Pseudo-Quintil. Decl.* 5. 16.

¹ The word "Zeuxis" is commonly inserted here; but Cod. Chiffi. has "seu;" in Reg. I. "Zeuxis" is wanting, and three letters have evidently been erased; and Edit. I. exhibits "ceui," which I have embraced as the true reading, and as one which satisfactorily explains the origin of

tibus articulisque, alioqui tantus diligentia, ut Acragantinis² facturus tabulam,³ quam in templo Junonis Laciniae publice dicarent, inspexerit virgines eorum nudas, et quinque elegerit, ut quod in quaque laudatissimum esset, pictura redderet. Pinxit et monochromata ex albo. — Descendisse Parrhasius in certamen cum Zeuxide traditur, et cum ille detulisset *uvae* pictas tanto successu, ut in scenam aves devolarent,⁴ ipse detulisse linteum pictum ita veritate repraesentata, ut Zeuxis alitum iudicio tumens flagitaret tandem remoto *linteo* ostendi picturam, atque intellecto errore concederet palmam ingenuo pudore, quoniam ipse volucres fefellisset, Parrhasius autem se artificem. Fertur et postea Zeuxis pinxisse *Puerum Uvae Ferentem*, ad quas cum advolasset avis,⁵ eadem ingenuitate processit iratus operi et dixit, '*Uvae* melius pinxi, quam *puerum*; nam si et hoc consummassem, avis timere debuerat.' Fecit et figlina opera, quae sola in Ambracia relictas sunt, cum inde *Musas* Fulvius Nobilior⁶ Romam transferret. Zeuxidis manu Romae *Helena* est in Philippi porticibus: et in Concordiae delubro Marsyas religatus."

In addition to the particulars contained in this passage, very few facts are mentioned respecting ZEUXIS by ancient writers. He painted *Menelaus*, (*Tzetzes Chil.* 8. 196. 198.)

the interpolation "Zeuxis." The particle "ceu" seems to have been very familiar to Pliny; and in this place it softens the comparative "grandior." The statement of the text is confirmed by the passage of *Quintilian* above cited.

² This is the reading of Reg. I. Most preceding editors have given "Agrigentinis."

³ The picture in question was one of *Helen*, and was doubtless the same afterwards referred to by Pliny: *Dionys. Hal.* (περί τῶν Ἀρχαίων Λόγων Ἐξέράσεως, *Opp.* 5. 417. R.) and *Cicero*, (*Invent.* 2. 1.) state expressly that it was executed at Croto, and not at Agrigentum. The value placed on it by ZEUXIS himself, is evident from *Valer. Max.* 3. 7. 3., and the opinion expressed by NICOMACHUS respecting it, is given by *Sloboeus Serm.* 61,—a passage which enables us to correct *Ælian V. H.* 14. 47. It is difficult to form any clear and satisfactory opinion respecting the picture of *Helen*, which is mentioned by

Boreas and *Trito*, (*Lucian Timon.* 128. Hemst. min.) and a *Centaur*, (*Lucian Zeur.* 4, 128, *Böttiger Vas. Pict.* 3, 148.) It is asserted, too, by the Schol. *Aristoph. Acarn.* 991,⁷ that he painted a beautiful figure of *Cupid*, which was placed in the temple of *Venus* at Athens, and dignified with a crown. This picture cannot, however, be consistently ascribed to ZEUXIS; for had he executed the painting referred to by *Aristophanes*, he must have lived before Olymp. 88. 3, in which year the comedy of the Acharnenses was first acted, and then the assertion of Pliny, "artis fores apertas Zeuxis intravit Olympiadis XCV. anno quarto," could not be sustained. It is an important consideration, also, that while *Aristophanes* mentions a picture of *Cupid*, he does not employ a single term, which may intimate the artist who executed it.

The severe reply of ZEUXIS to AGATHARCUS, is mentioned by *Plut. Pericl.* 13, *de Amic. Mult.* 7, 293. Hutt.; *Ælian V. H.* 2. 2, ascribes to him the striking answer to Megabyzus, which most writers have attributed to APOLLES, (see the article *Apelles*.)

ZOPYRUS, engraver on silver, flourished about the age of Pompey the Great. *Pliny* observes respecting him, (33. 12. 55,) "*Areopagitas* et *Judicium Orestis* cælavit in duobus scyphis H—S. XII. æstimatis."

Eustath. ad Il. A. 629. p. 868. 37. ed. R., as placed in the portico at Athens, designated Ἀλφειῶν Στροά. *Junius* certainly has greatly erred, in asserting that the portrait of this distinguished female, executed at Crotona by ZEUXIS, was that which was at one time exhibited at Athens.

⁴ This reading has the support of Edit. I.; "advolarent" is usually given, and its erroneous introduction here may probably be ascribed to its use in the subsequent parts of the passage.

⁵ The clauses "advolasset avis,—avis timere debuerat." are given as they are found in Reg. I. and Chiffi. Other MSS. exhibit the plural number. In illustration of the narrative, see *Seneca Controv.* 10. 5.

⁶ Compare *Eumen. pro Rest. Schol.* 7.

⁷ The words of the Schol. have been copied by *Suidas v. Ἀνθέμων*.

APPENDIX.*

A B R

A.

ABRO, see *Habro* in the *Dictionary*.

AGAMEDES, architect, mentioned only in Mythology, and invariably in connection with TROPHONIUS, (*Odofr. Müller de Orchomeno et Minyis*, p. 97.)

AGROLAS, fabulous architect noticed in *Paus.* 1, 28, 3. which *Bekker*, by a change of punctuation, has exhibited in its true form, so as to remove the suspicion of an omission:—Τῇ δὲ Ἀκροπόλει (ἐν Ἀθήναις,) πλὴν ὅσον Κίμων ἐκοδόμησεν αὐτῆς ὁ Μιλτιάδου, περιβαλεῖν τὸ λοιπὸν λέγεται τοῦ τείχους Πελασγὸς οἰκήσαντάς ποτε ὑπὸ τὴν Ἀκρόπολιν· φασὶ γὰρ Ἀγρόλαν καὶ Ὑπέρβιον. Πυνθανόμενος δὲ οἵτινες ἦσαν, οὐδὲν ἄλλο ἰδυνάμην μαθεῖν ἢ Σικελοὺς τὸ ἐξ ἀρχῆς ὄντας ἐς Ἀκαρνανίαν μετοικῆσαι. The very name "Agrolas," corresponding to the Latin "lapidicoactor," seems to intimate that the artist in question was only fictitious.

ALCO, engraver, mentioned by Mythologists, as having embellished a *Cup* afterwards in the possession of *Aeneas*, *Ovid Met.* 13. 684. In this passage, I decidedly approve of the substitution of "Nileos" for "Myleus,"—a substitution proposed by *Heinsius* on the authority of some vestiges of the former reading, still found in MSS. *Lactantius Placidus*, (*Argg. Fab.* 2, 278. *Muncker*,) notices ALCO as a Lydian, or according to the lection of one MS., as a native of *Lindus*. The author of the poem 'Culex,' by some ascribed to Virgil, connects him with *Boëthrus* (vs. 66.;) but if this passage now appears in its correct form, the poet is chargeable with inattention to chronological accuracy. To the artist under notice, should probably be referred the words of *Damoxenus* ap. *Athen.* XI. p. 469.

ALEXANDER I., son of Perseus, last king of Macedonia. When a captive at Rome, he practised the trade of a brazier, (*Plut. Æmil. Paul.* 37, *Oros.* 4. 20.)

II. Architect, *Inscr. ap. Grut.* 623.

C. LICINIUS. M. LIBERTUS

ALEXANDER. ARCHITE

LICINIA. EPICCHARIS

C. LICINIUS. C. L. EPITYNCHA

LICINIA. C. ET.) L. D.

A Q U

III. Engraver on precious stones, noticed by *Gurlitt*, (*über die Gemmenkunde*, p. 22. *Magdeb.* 1798,) and *Winckelm.* *Opp.* 6, 2, 213.

ALEXANOR, architect, whose name occurs in Mythology, *Paus.* 2. 11. 6. "Υστερον δὲ Ἀλεξάνωρ ὁ Μαχάονος τοῦ Ἀσκληπιοῦ, παραγενόμενος ἐς Σικωνίαν, ἐν Τιτάνῃ τὸ Ἀσκληπιεῖον ἐποίησε.

AMIANTHUS, architect, *Inscr. ap. Reines.* *Cl.* 10. 3. p. 597.

AMIANTHUS ARCHITECT. NICANORIAN.

AMIANTUS, engraver, known from the following *Inscr. ap. Grut.* 583.

ANTIGONUS GERMANICI

CÆSARIS

ARGENTARIUS

VIXIT. AN. XLII.

AMIANTUS. GERMANIC.

CÆSAR. CÆLATOR

FECIT.

AMULIUS, see *Fabullus* in the *Dictionary*.

ANTIUS, architect mentioned in an *Inscr. ap. Murat. Nov. Thes. Inscr.* 1. p. 86, 7.

NYMPHIS NUMIN. SERM.

SACRUM

L. ANTIUS L. FIL. PA

LATINA ARCHI

TECTUS D. D.

APOLLONIUS, see *Archelaus* in the *Dictionary*.

APULEIUS, architect, *Inscr. ap. Grut.* 41.

TEMPLUM DIANÆ

MATRI. D. D. APU

LEIUS. ARCHITEC

TUS. SUBSTRUXIT.

AQUILA, engraver on precious stones, of this name, may perhaps be admitted, from the circumstance, that a *Gem* with the figure of *Venus Bathing*, mentioned by *Raspe*, nr. 6225., exhibits the *Inscr.* AKYIAAΣ. It is not, however, improbable, that this Inscription points out the owner of the *Gem* in question, for it was common among

* The design of this *Appendix*, and the various classes of artists, which it includes, are explained in the *Preface*.

the Romans, for the proprietors of precious stones, to have their names engraved on them.

ARCHIAS, Corinthian, lived in the reign of Hiero II., king of Syracuse, and constructed a ship for this monarch, at his express request; can scarcely be placed in the list of architects, for we have no information of any public building designed, or erected by him. *Athen.* V. p. 206.

ARCHIPHRO, see *Chersiphro* in the *Dictionary*.

ARGUS, a sculptor mentioned in Mythological story, as the maker of a statue of *Juno*, *Clem. Alex. Protr.* p. 30. *Sylb.* Δημήτριος ἐν δευτέρῳ τῶν Ἀργολικῶν τοῦ ἐν Τίρυνθι τῆς "Ἡρας ξοάνου καὶ τὴν ὕλην ὄρχυνν καὶ τὸν ποιητὴν Ἀργον ἀναγράφει.

ARTEMA, architect, *Inscr. ap. Gud.* p. 224. nr. 9.

M. VALERIC. M. F. POL.
ARTEMÆ ARCHITECTO
&c.

ARUNTIUS, fictitious artist, respecting whom an absurd tale is related by *Pseudo-Plut. Parall.* (*Opp.* 7, 251, R.)

C.

CALACES and CALADES, see *Calates* in the *Dictionary*.

CALLIADES and CALLIAS, see *Callides* in the *Dictionary*.

CARVILIUS, a person mentioned as a painter, by the author of the *Life of Virgil*, falsely ascribed to *Donatus*, s. 62. "Est et adversus Æneida liber Carvili Pictoris, titulo Æneidomastix."

CHARMAS, see *Charmadas* in the *Dictionary*.

CHIROCRATES, see *Dinocrates* in the *Dictionary*.

CHERILUS, improperly mentioned by *Junius*, (*Catal. Artif.*) as a sculptor, in consequence of a false interpretation of *Paus.* 6. 17. 3. Τούτων δὲ εἰσιν Ἥλείοι πλεσιόν πυγμῇ παῖδας κρατήσαντες, ὁ μὲν Σθένειδος ἔργον τοῦ Ὀλυμπίου Χοίριλος, κ. τ. λ. Now it must be obvious, that Chœrilus is *not* here mentioned as an artist; and the glaring error into which *Junius* has fallen, warrants us to conclude, that he did not consult *Pausanias* himself, but depended on the version of *Amasæus*, which exhibits "Sthenis, Olynthii Chœrili opus."

CISSONIUS, architect, *Inscr. ap. Grut.* 537.

D. M.
Q. CISSONIO. Q. F.
HOR. APRILI
VETERANO. COH. II. PR.
ARCHITECTO. AUGUSTO
PATRICIA. TROPHIME
VIRO. BENEMERENTI.

CLEAGORAS, mentioned by *Xenoph.* *Anab.* 7. 8. 1, in a manner which may lead

some to infer, that he cultivated the art of painting, Ἀπαντᾷ τῷ Ξενοφῶντι Εὐκλείδης μάντις Φλιάσιος ὁ Κλεαγόρου υἱὸς τοῦ τὰ ἐνύπνια ἐν Λυκείῳ γεγραφότος. The true reading of this passage is involved in considerable uncertainty, inasmuch as the evidence of MSS. varies greatly; and I shall therefore, follow the example of *Dindorf*, by declining to advance any fixed opinion respecting it. One point, however, is to my mind sufficiently clear, that CLEAGORAS is referred to as a writer, and not as a painter.

CLONUS, fictitious engraver, *Virg. Æn.* 10, 499.

COCCEIUS, architect, two *Inscr.* in *Fabretti Inscr. Domest.* 227. 623. The first is,

L. CALPURNIUS
L. F. TEMPLUM. AUGUSTO. CUM
URNAMENTIS. D. D

On the left side of the temple, there was the following *Inscr.*;—

L. COCCEIUS. L.
C. POSTUMI. L.
AUCTUS. ARCHITECT.

CONSTANTIUS, architect, *Inscr. ap. Gud.* 372. 3.

P. CC. DD. NN. VALENTINIANI ET ANATOLI
DIE XV. KALENDAS. MAIAS CONSTAN
DEPOSITUS. IN. PACE. QUL. VIXIT.
ANNIS LXX. MENS
LOCUS. CONSTANT. ARCITEC
QUL. FUTT.

CORNELIUS, architect, *Inscr. ap. Grut.* 99.

P. CORNELIUS
THALLUS
P. CORNELI. ARCHITECTI. FIL.
MAG. QUINQ
&c.

CTESIPHO, see the article *Chersiphro* in the *Dictionary*.

D.

DACTYLIDES, name found in some former *Edd.* of *Pliny*, where "*Dercylides*" now occurs, see *Dercylides*.

DASSUS, engraver on precious stones, *Inscr. ap. Fabretti Inscr. Antiq.* p. 17. nr. 75.

CRITONIA. Q. L. PHILENIA
POPA. DE. INSULA.
Q. CRITONI. L. DASSI
SCALPTORIS. VILARI
SIBL. SUISEQUE. POSTER
EOR.

DEMOCRATES, architect, *Inscr. ap. Murator.* *Nov. Thes.* 2, 949.

ΔΗΜΟΚΡΑΤΗΣ
ΠΕΡΙΚΛΑΥΤΟΣ
ΑΡΧΙΤΕΚΤΟΝ
ΜΕΤΡΘΩΝΕΝ
ΔΙΑΔΕΞΑΝΔΡΟΥ
ΜΑΚΕΔΟΝΟΣ ΒΑΣΙΛΕΩΣ

DESILAUS, see *Ctesilaus* in the *Dictionary*.

DEXIPHANES, mentioned by *Tzetzes Chil.* 2. 33, 5. 44, as the builder of the tower of Pharos, near Alexandria, in the age of Cleopatra wife of Antony. The statement of Tzetzes is, however, erroneous; for it is certain that this tower was built by SOSTRATUS, son of DEXIPHANES, in the reign of Ptolemy, reputed son of Lagus.

Ἐσὼς διατάξεις τίς ὕπεστι τῷδ' ὑπὸ τύμβῳ;
 Ὀνῆρ εὖ ζήσας τρεῖς ἐτέων δεκάδας.
 Τόυνον' Ἀπολλοφάνης, πίστει μέγας ἢδ' ἔτι δόξῃ,
 Ὃς προλέγει θνητοῖς εὐφροσύνης μετέχειν.
 Τὴν δ' ἐπιτυμβίδιον τούτῳ Σῆκεν χάριν ὃν τρέφε παῖδα.
 Τόυνονα καὶ τέχνην ἣν Διδώρωρς ὀδε.

The precise reference of the term *τέχνην* in the last line is uncertain; for sometimes this word is used alone, in relation to the art of elocution. Thus it becomes questionable, whether DIODORUS was really an artist; and on this account, I have not introduced his name into the *Dictionary*.

DINOCHARES and DIOCLES, see the article *Dinochrates* in the *Dictionary*.

DIO, architect, Inscr. *ap. Donati Suppl. Vet. Inscr. Murat.* 318:—

ANIO. DIONE. ARC. . TECTO.

DIODORUS, Inscr. edited by *Visconti, Monum. Gabin. Ville Pincian.* 154.

DIOMEDES, engraver, Inscr. *ap. Grut.* 639.

L. FURIUS. L. L.

DIOMEDES

CÆLATOR. DE. SACRA

VIA.

&c. &c.

DIONYSODORUS I. II., see *Dionysiodorus* in the *Dictionary*.

DIPHILUS, architect, Inscr. *ap. Corsini Not. Græc.* 64.

ΠΡΟΑΚΤΕΙΑ. ΛΙΜΗΝΤΕ. ΠΡΟΣ. ΠΟ
 ΛΙΘΙΟΝ. ΚΑΙ. ΝΑΥΤΙΑΟΙΟΝ. ΕΠΙ
 ΤΗΔΕΙΟΤΗΝ. ΒΟΥΛΕΥΤΑΙ. ΣΤΑΒΙΟΙ
 C. C. ΔΙΦΙΛΑΟΣ. ΚΑΙΤΟΙ. ΒΡΑΔΕΥΣ. ΑΡΧΙ
 ΤΕΚΤΩΝ. ΠΡΟΣ. ΠΡΟΣΤΑΓΜΑ ΟΜΩΝ
 ΤΑΧΥΣ. ΕΡΓΑ. ΟΛΥΜΠΙΑΔΕ. Α

E.

EGESIAS, see *Hegesias* in the *Dictionary*.

ELADAS, see *Ageladas* in the *Dictionary*.

EMILUS, see *Smilis* in the *Dictionary*.

EMO. On a precious stone described by *Bracci Memor.* 2. nr. 52, there occur the letters HMO, which appear to form the commencement of the name of some artist.

EΥΚΛΕΙΑ and EΥΜ, see the article ΕΩ.

EURIPIDES, celebrated tragic poet, said by *Suidas* and *Moschopolus*, in their narrative of his life, to have been originally a painter.

EVANTHES, fictitious name of a painter, introduced by Achilles Tatius, 3. 6. where see *Götting* and *Jacobs*, and *Böttiger Kunst-mythologie* I. 232.

F.

FRONTINUS, celebrated Roman architect, who wrote a treatise on *Aqueducts*, died A. D. 106.

FRUCTUS, painter, Inscr. *ap. Doni Inscr. Antiq.* 316.

C. OCTAVIO
 C. F. PAL. FRUCTO
 ARCHITECTO. AUG
 VIX. ANNIS XXVI.
 DIEBUS. L
 C. OCTAVIUS
 C. F. PAL. EUTYCHUS
 PATER
 FILIO. PISSIMO
 FECIT.

G.

GELADAS, see the article *Ageladas* in the *Dictionary*.

H.

HERACLA, painter, Inscr. *ap. Columb. Lib. Aug.* 157.

HERACLA
 AUGUSTÆ. L.
 PICTOR.

HERMO, sculptor belonging to the age of Mythology, thus noticed in *Etym. Magn.* Ἑρμώνεια, προσωπεῖα οὕτω καλούμενα ποιά, ἀπὸ Ἑρμῶνος τοῦ πρῶτον εἰκονίσαντος.

HYPERBIUS, see *Agrolas* in the *Appendix*.

I.

IADES, see *Silanio* in the *Dictionary*.

ICMALIUS, a carpenter mentioned by *Hor. Od.* 19. 57.

IDECTÆUS, see the article *Angelio* in the *Dictionary*.

IPHICRATES, see *Amphicrates* in the *Dictionary*.

IPHIS, see *Hippias* in the *Dictionary*.

JULIUS, architect, Inscr. *ap. Grut.* 594.

C. JULIO
 LUCIFERI. FILIO.
 POSPHORO
 ARCHITECT. AUG.

L.

LACO, see *Gorgias* in the *Dictionary*.

LAERCES. This word occurs in *Hom. Od.* 3. 425, and is generally understood as the name of a worker in gold; some, however, consider it an adjective: see the *Scholia*.

LÆDUS, see *Leostratides* in the *Dictionary*.

LEONTIUS, see *Pythagoras I.* in the *Dictionary*.

LEOPHO, see *Lopho* in the *Dictionary*.

LUCIANUS, very distinguished writer, who until the thirtieth year of his age, cultivated statuary.

LUPUS, architect, *Inscr. ap. Grut.* 57.

MARTI

AUG. SACR.

C. SÆVIUS

LUPUS

ARCHITECTUS

A. F. DANIENSIS

LUS + ANUS EX. V. P.

M.

MAMURIUS, celebrated worker in brass, made some shields, (*ancilia*;) and a brazen figure of *Vertumnus*, for Numa successor of Romulus, *Propert.* 4. 2. 61. *Ovid Fast.* 3. 383. *Plutarch Num.* 13, *Serv. ad Virg. Æn.* 8. 664.

MÆCIUS, architect, *Inscr. ap. Muratori Nov. Thes.* 2, 831.

D. M.

P. MAECI P. F.

POL. PROCULI

MIL. CHO. III. PR.

ARCHITECT. AUG

C. MAECIUS

CRESCES

PRATRI. PIENTISSIMO

MAXIMUS, see *Alsimus* in the *Dictionary*.

MENDÆUS, see *Pæonius* in the *Dictionary*.

MENEDEMUS, celebrated philosopher, of whom *Diog. L.* 2. 127. observes, that he had some acquaintance with the art of painting.

MESTRIUS, painter, *Inscr. ap. Grut.* 90.

MESTRIUS. MARINUS

PICTOR. CONSTITUIT

PRO. SALUTE. SUA. ET

SUORUM

FANUM DOMINAR

MI. See the article ΣΩ in the *Appendix*.

MIO. These letters are inscribed on a precious stone, mentioned by *Winckelm. (Monum. Ined.* 238, *Descr. des Pierres Gravées*, p. 543,) and by *Bracci* (2, 140.) They evidently form the commencement of some name; and that name the critics just adverted to, consider to have been MITHRIDATES.

MYRO, painter, *Inscr.* given by *Bianchini, Iscrizioni Sepulchrali de Liberti*, p. 77.

MYRO. AUGUSTI. LIBERTUS. PICTOR.

N.

NESTOCLES, see *Critias* in the *Dictionary*.

NICÆUS. Under this name, *Junius Catal. Artif.* gives the following reading of *Pliny* 7. 12. 19, as that found in the excellent Vossian MS. "Indubitatum exemplum est Nicæi nobilis pictoris Byzanti geniti, qui adulterio Ethiopis nata matre nichil a ceteris colore differente, ipse in avum degeneravit Ethiopem." On this authority, *Junius* proposes to read the passage in the following form:—"I. e. e. Nicæi n. pictoris Byzantii g. qui a. Æthiopis n. matre, nihil a. c. c. d. ipse in alium d. Æthiopem." The MS., in which *Junius* discovered the above reading, was not, however, the very excellent Vossian MS., which commences with the 20th book of *Pliny*; and the word "pictoris," for which *Junius* contends, is only a corruption of the common and correct reading "pyctæ."

NICO, see *Mico* in the *Dictionary*.

NUMISIUS, architect, built a theatre at Herculanæum, mentioned in an *Inscr.*

L. ANNIUS. L. F. MAMMIANUS. RUFUS. II VIR. QUINQ. THEATR. O... P. NUMISIUS. ARC. TEC.

See *Gori Notizie del Memorabile Scoprimento della Citta d' Ercolano*, p. 4. 5.

O.

ONASIAS, see *Onatus* in the *Dictionary*.

P.

PARELIUS, see *Scopas* in the *Dictionary*.

PARTHENIUS, fictitious name of an engraver, *Juvenal Sat.* 12. 44.

PERELIUS, see *Scopas* in the *Dictionary*.

PHILARCURUS, painter, *Inscr. ap. Reines. Cl.* 11. nr. 67. p. 632:—

PHILARCURI

PICTORIS

PHILIPPUS, architect, *Inscr. ap. Grut.* 623.

PHILIPUS

ARCHITECTUS

MAXIMUS

HIC. SITUS

EST.

PHILOMUSUS, painter, *Inscr. ap. Muratori, Nov. Thes.* 2, 948.

P. CORNELIUS. P. L. PHILOMUSUS. PICTOR. SCAENARIUS

PHILOPINAX, fictitious name of a painter, *Aristenetus* 2, 10.

PISICRATES, see *Tisicrates* in the *Dictionary*.

PLOTARCHUS, see *Protarchus* in the *Dictionary*.

POLYCRITUS I., fabulous architect, respecting whom an absurd tale is related by *Pseudo-Plut. Quæst. Gr.* 37. T. 7. p. 196. R.

II. An artist of this name is supposed by *Spon* to be referred to in an Inscr. which he gives in *Misc. Erud. Antiq.* 135.

ΤΙΜΟΘΕΟΣ ΑΘΗΝ
ΠΟΛΥΚΡ
.....

It is, however, equally consistent to understand this Inscription of POLYCRATES mentioned in the *Dictionary*.

POMPEIUS, architect, Inscr. *ap. Grut.* 623.

SEX. POMPEIO. AGASIO. SEX. POMPEI.
ARCHITECT. A. VILLAE. SEXTIAN.
ABAU. AGRI. LOC. MARIT. HAEC. AEDICUL.
INCHOA. PRID
IDUS. APRIL PRAESENTIAE
IN. FR. IN. AGR.
P. XIIIX. P. XXII.
GERMANICO. CAESARE. ET. C. FONTEIO.
CAPITONE. COS.

POSPHORUS, architect, Inscr. *ap. Grut.* 594.

C. JULIO
LUCIFERI. FILIO
POSPHORO
ARCHITECT. AUG
CLAUDIA. STRATONICE
UXOR. VIRO
OPTIMO

POSTHUMIUS, architect, Inscr. *ap. Reines.*
Cl. 11. nr. 22. p. 616.

C. POSTHUMIUS
ARCHITECT

PTERAS, architect, said by Mythological writers to have built the temple of Apollo at Delphi, (*Paus.* 10. 5. 5.)

PUBLIUS, Roman, either himself painted, or obtained some artist to paint, a very beautiful figure of a young Issian bitch, *Martial Epigr.* 1. 109.

PYTHAGORAS of Leontium, see *Pythagoras* I. in the *Dictionary*.

R.

RHOLUS, see *Theodorus* in the *Dictionary*.

S.

SERAFIO, sculptor, Inscr. *ap. Gori Colomb.* 157.

M. RAPILIUS. SERAFIO. HIC.
AB. ARA. MARMOR
OCULOS. REPOUIT. STATUIS
QUA. AD. VIXIT. BENE.

SIMO, see *Simmias* in the *Dictionary*.

SIOBOËTHUS, see *Boëthus* in the *Dictionary*.

ΣΩ. These letters occur on different Syracusan Coins, and it is the opinion of *Nöhlen*, (*Selection of Ancient Coins*, p. 49,) that they were designed to intimate an artist of the name of SOSION, (ΣΩΣΙΩΝ.) This

T

critic likewise understands the letters ΞΑ, *ap. Parut.* tab. 37. 1, as put for Ξάνδος, MI, *ibid.* 2. as put for Μικυλλος;—ΕΥΚΛΕΙΑ, *ibid.* nr. 15, as put for Εὐκλείδης, and EYM, *ibid.* nr. 19, as put for Εὐμένης.

SOPYLUS, see *Sopolis* and *Dionysius* IV. in the *Dictionary*.

SOTRATUS, see *Sostratus* in the *Dictionary*.

SOTER, painter, Inscr. *ap. Maffei Mus. Veron.* 257.

D. M.

TI. CLAUDI. SOTERIS
PICTORIS. QUODSI
GULARI. CARISIA
JUCUNDA. FECIT

STASICRATES, see *Dinocrates* in the *Dictionary*.

T.

TELOCHARES, corruption of the word "*Leochares*."

TICHICUS, architect, Inscr. given by *Donati Supplem.* 203. 2.

DIS. MANIB
TICHICO. IMP. DOMITI. SER
ARCHITECTO
&c.

TROPHONIUS, see *Agamedes* in the *Appendix*.

TURIANUS. In *Pliny* 35. 12. 45, we have the following passage, according to the edition of *Harduin*:—"Præterea elaboratam hanc artem (plasticen) Italiae et maxime Etruriæ, Turianumque a Fregellis accitum, cui locaret Tarquinius Priscus effigiem Jovis in Capitolio dicandam." This reading is more or less supported by *Reg.* II. Colbert. and *Dufresn.* I.; but it differs very considerably from that of *Reg.* I.—"Etruria at vulgamulis accitum cui." *Harduin* rightly infers from this circumstance, that the common lection is interpolated and spurious; but he confesses his inability to deduce any consistent reading from *Reg.* I. *Brotier*, proceeding with a boldness approximating to temerity, gives the passage in the following form, "Etruriæ: adcitum a Fregellis, cui:" but this is equally opposed to the common reading, and to that of *Reg.* I. It is impossible to obtain any thing like certainty, where the readings of MSS. are so corrupt, and open to so many different conjectures; but I am inclined to believe, that the true form of the passage is the following, "et maxime Etruriæ: et Volsiniis accitum, cui," &c.

V.

VARRIUS, architect, Inscr. given by *Donati Suppl.* I, 38.

HERCULI. SERVAT
K. AEMILIUS. K. F. QUIRINA
VARRIUS
ARCHITECTUS. EXERCIT
&c.

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VITALIS, architect known from an Inscr. ap. *Montfaucon Antiq.* 5. p. 95. tab. 87.

TI. CLAUDIUS. SCARAPHI. L. VITALIS
ARCHITECTUS. V. A. XL
FECIT. SIBI. ET. SUIS
&c.

VITELLIANUS, architect, Inscr. ap. *Doni Inscr. Antiq.* 317.

SEX. VEIANIUS. SEX. F.
QUIR. VITELLIA
NUS. ARCHITECTUS
FECIT. SIBI
&c. &c.

VITRUVIUS, architect, Inscr. ap. *Grut.* 186.

L. VITRUVIUS. L. L. CERDO
ARCHITECTUS.

VOLACINUS, architect, Inscr. ap. *Mura-
tori Nov. Thes.* 2, 976.

VA. SELENE. VO
LACINO. MAR
CON. QUO. V. LX. AN
XL SINE. ULLA
DISCORDIA
ARCHITECTO
ET. VOL. HIL
LAR. B. M. P.

X.

ΞA, see the article ΣΩ in the *Appendix*.

Z.

ZEUXIS, see *Silanio* in the *Dictionary*.

ZMILUS, see *Smilis* in the *Dictionary*.

ZOSIMUS, engraver, Inscr. ap. *Grut.* 639.
cited by *Scriverius* ad *Mart. Epigr.* 4. 39:—

D. M.

M. CANULEI. ZOSIMI

VIXIT. ANN. XXVIII

FECIT. PATRONUS. LIB. BENEMERENTI
HIC. IN. VITA. SUA. NULLI. MADEDIXIT
SINE. VOLUNTATE. PATRONI. NIHIL. FECIT
MULTUM. PONDERIS. AURI. ET. ARGENTI
PENES. EUM. SEMPER. FUIT
CONCUPUIT. EX. EO. NIHIL. UNQUAM
HIC. ARTE. IN. CAELATURA
CLODIANA. EVICIT. OMNES



C. PLINII SECUNDI

NATURALIS HISTORIAE

LIBRI XXXIV, XXXV, XXXVI. C. 5. S. 4, 43.

C. PLINII SECUNDI
NATURALIS HISTORIAE

LIBER XXXIV.

- Cap. I **P**ROXIMA dicantur aeris metalla, cui et in usu proximum est 1
Sect. I pretium, immo vero ante argentum ac paene etiam ante aurum,
Corinthio. Stipis quoque auctoritas, ut diximus. Hinc aera militum,
Tribuni aerarii et aerarium, obaerati, aere diruti. Docuimus, quamdiu
populus Romanus aere tantum signato usus sit. Sed et alia vetustas
aequalem Urbi auctoritatem eius declarat, a rege Numa collegio
tertio aerariorum fabrūm instituto.
- 2 Vena quo dictum est modo effoditur ignique perficitur. Fit et e 2
lapide aereo, quam vocant cadmiam. Celebritas in Asia et quondam
in Campania, nunc in Bergomatium agro, extrema parte Italiae;
II feruntque nuper etiam in Germania provincia repertum. Fit et ex
alio lapide, quem chalcitem vocant in Cipro, ubi prima fuit aeris
inventio, mox vilitas praecipua, reperto in aliis terris praestantiore,
maxime aurichalco, quod ob praecipuam bonitatem admirationem
diu obtinuit. Nec reperitur longo iam tempore, effoeta tellure. 3
Proximum bonitate fuit Sallastianum in Centronum Alpino tractu, non
longi et ipsum aevi, successitque et Livianum in Gallia. Utrumque
a metallorum dominis appellatum, illud ab amico Divi Augusti, hoc a
coniuge, velocis defectus. Livianum quoque certe admodum exiguum 4
invenitur. Summa gloria nunc in Marianum conversa, quod et
Cordubense dicitur. Hoc a Liviano cadmiam maxime sorbet et auri-
chalci bonitatem imitatur in sestertiis dupondiarisque, Cyprio suo
assibus contentis. Et hactenus nobilitas in aere naturalis se habet.
- 3 Reliqua genera artificio constant, quae suis locis reddentur, summa 5
claritate ante omnia indicata. Quondam aes confusum, auro argen-
toque miscebatur et tamen ars pretiosior erat, nunc incertum est peior
haec sit, an materia. Mirumque cum ad infinitum operum pretia
creverint, auctoritas artis exstincta est. Quaestus causa enim, ut
omnia, exerceri coepta est, quae gloriae solebat. Ideo etiam Deorum
adscripta operi, cum proceres gentium claritatem et hac via quaererent,
adeoque exolevit fundendi aeris pretiosi ratio, ut iamdiu ne fortuna

quidem in aere ius artis habeat. Ex illa autem antiqua gloria Corinthium maxime laudatur; hoc casus miscuit, Corintho, cum caperetur, incensa; mireque circa id multorum affectatio fuit, quippe cum tradatur, non alia de causa Verrem, quem Cicero damnaverat, proscriptum cum eo ab Antonio, quam quod Corinthiis se ei cessurum negavisset. At mihi maior pars eorum simulare eam scientiam videtur ad segregandos se a ceteris magis, quam intelligere aliquid ibi subtilius; et hoc paucis docebo. Corinthus capta est Olympiadis CLVIII anno tertio, nostrae Urbis DCVIII, cum ante secula fictores nobiles esse desissent, quorum ista omnia signa hodie Corinthia appellant. Quapropter ad coarguendos eos ponemus artificum aetates. Nam Urbis nostrae annos ex supra dicta comparatione Olympiadum colligere facile erit. Sunt ergo vasa tantum Corinthia, quae isti elegantiores modo in esculenta transferunt, modo in lucernas aut trulleos, nullo munditiarum respectu. Eius tria genera: candidum, argento nitore quam proxime accedens, in quo illa mixtura praevaluit; alterum, in quo auri fulva natura; tertium, in quo aequalis omnium temperies fuit. Praeter haec est, cuius ratio non potest reddi, quanquam hominis manu facta dederit Fortuna temperamentum in simulacro signisque, illud suo colore pretiosum ad jocineris imaginem vergens, quod ideo hepatizon appellant, procul a Corinthio, longe tamen ante Aegineticum atque Deliacum, quae diu obtinere principatum.

4 Antiquissima aeris gloria Deliaci fuit, mercatus in Delo concelebrante toto orbe et ideo cura officinis, tricliniorum pedibus fulcrisque. Ibi prima nobilitas aeris. Pervenit deinde ad Deum simulacra effigiemque hominum et aliorum animalium.

5 Proxima laus Aeginetico fuit. Insula et ipsa nec aes gignens, sed officinarum temperatura nobilitata. Bos aereus inde captus in foro boario est Romae. Hoc erit exemplar Aeginetici aeris, Deliaci autem Iupiter in Capitolio in Iovis Tonantis aede. Illo aere Myron usus est, hoc Polyclethus, aequales atque condiscipuli. Aemulatio iis et in materia fuit.

III Privatim Aegina candelaborum superficiem dumtaxat elaboravit, 11 sicut Tarentum scapos. In his ergo iuncta commendatio officinarum est. Nec pudet Tribunorum militarium salariis emere, cum ipsum nomen a candelarum lumine impositum appareat. Accessio candelabris talis fuit, Theonis iussu praeconis, Clesippus fullo, gipper praeterea et alio foedus aspectu, emente id Gegania sestertiis quinquaginta; eademque ostentante convivio emtum, ludibrii causa nudatus atque 12 impotentia libidinis receptus in torum, mox in testamentum praedives, numinum vice illud candelabrum coluit et hanc Corinthiis fabulam adiecit, vindicatis tamen moribus nobili sepulcro, per quod aeterna supra terras Geganiae dedecoris memoria duraret. Sed cum esse nulla Corinthia candelabra constet, nomen id praecipue in his celebratur, quoniam Mummii victoria Corinthum quidem diruit, sed compluribus Aethiae oppidis simul aera dispersit.

7 Prisci limina etiam ac valvas ex aere in templis factitavere. Invenio et a Cn. Octavio, qui de Perseo rege navalem triumphum egit, 13

factam porticum duplicem ad Circum Flaminium, quae Corinthia sit appellata a capitulis aereis columnarum, Vestae quoque aedem ipsam Syracusana superficie tegi placuisse. Syracusana sunt in Pantheo capita columnarum a M. Agrippa posita. Quin etiam privata opulentia eo modo usurpata est. Camillo inter crimina obiecit Sp. Carvilius Quaestor, quod aerata ostia haberet in domo.

8 Nam triclينيا aerata abacosque et monopodia Cn. Manlium Asia 14 devicta primum invexisse triumpho suo, quem duxit Urbis anno CCCCLXVII, L. Piso auctor est; Antias quidem L. Crassum heredem L. Crassi Oratoris multa etiam triclينيا aerata vendidisse. Ex aere factitavere et cortinas, tripodum nomine Delphicas, quoniam donis maxime Apollinis Delphici dicabantur. Placueret et lychnuchi pensiles in delubris aut arborum modo mala ferentium lucentes, qualis est in templo Apollinis Palatini, quod Alexander Magnus Thebarum expugnatione captum in Cyme dicaverat eidem Deo.

IV Transiit deinde ars ubique vulgo ad effigies Deorum. Romae 15
9 simulacrum ex aere factum Cereri primum reperio ex peculio Sp. Cassii, quem regnum affectantem pater ipsius interemerat. Transiit et ab Diis ad hominum statuas atque imagines multis modis. Bitumine antiqui tingebant eas, quo magis mirum est placuisse auro integere. Hoc nescio an Romanum fuerit inventum; certe etiam Romae non habet vetustatem. Effigies hominum non solebant exprimi, nisi aliqua 16 illustri causa perpetuitatem merentium, primo sacrorum certaminum victoria maximeque Olympiae, ubi omnium, qui vicissent, statuas dicari mos erat, eorum vero, qui ter ibi superavissent, ex membris ipsorum similitudine expressa, quas iconicas vocant. Athenienses nescio an primi omnium Harmodio et Aristogitoni tyrannicidis publice posuerint statuas. Hoc actum est eodem anno, quo et reges Romae 17 pulsi. Excepta deinde res est a toto orbe terrarum humanissima ambitione. Et iam omnium municipiorum foris statuae ornamentum esse coepere prorogarique memoria hominum et honores legendi aevo basibus inscribi, ne in sepulchris tantum legerentur. Mox forum et in domibus privatis factum atque in atriis. Honos clientum instituit sic colore patronos.

V Togatae effigies antiquitus ita dicabantur. Placueret et nudae 18
10 tenentes hastam, ab epheborum e gymnasiis exemplaribus, quas Achilleas vocant. Graeca res est, nihil velare, at contra Romana ac militaris, thoracas addere. Caesar quidem Dictator loricatam sibi dicari in foro suo passus est. Nam Lupercorum habitu factae tam novitiae sunt, quam quae nuper prodire paenulis indutae. Mancinus eodem habitu sibi statuit, quo deditus est. Notatum ab auctoribus, 19 et L. Accium poetam in Camenarum aede maxima forma statuam sibi posuisse, cum brevis admodum fuisset. Equestres vero statuae Romanam celebrationem habent, orto sine dubio a Graecis exemplo. Sed illi celetas tantum dicabant in sacris victores, postea vero et qui bigis vel quadrigis vicissent. Unde et nostri currus nati in his qui triumphavissent. Serum hoc, et in his non nisi a Divo Augusto seiuges, sicut et elephanti.

- 11 Non vetus et bigarum celebratio in his qui Praetura functi curru 20
 vecti essent per Circum. Antiquior columnarum, sicut C. Maenio,
 qui devicerat priscos Latinos, quibus ex foedere tertias praedae
 Romanus populus praestabat, eodemque in Consulatu in suggestu
 Rostra devictis Antiatribus fixerat anno Urbis CCCCXVI; item Caio
 Duillio, qui primus navalem triumphum egit de Poenis, quae est
 etiam nunc in Foro; item P. Minucio praefecto annonae, extra portam 21
 Trigeminam, unciaria stipe collata, nescio an primo honore tali a
 populo, antea enim a Senatu erat; praeclara res, ni frivolis coepisset
 initiis. Namque et Atti Navi statua fuit ante Curiam, cuius basis
 conflagravit Curia incensa Publii Clodii funere. Fuit et Hermodori
 Ephesii in Comitio, legum quas Decemviri scribebant interpretis,
 publice dicata. Alia causa, alia auctoritas M. Horatii Coclitis sta- 22
 tuae, quae durat hodieque, cum hostes a ponte sublicio solus arcuisset.
 Equidem et Sibyllae iuxta Rostra esse non miror, tres sint licet: una,
 quam Sextus Pacuvius Taurus Aedilis plebis instituit; duae, quas
 M. Messala. Primas putarem has et Atti Navi, positas aetate Tar-
 VI quini Prisci, nisi regum antecedentium essent in Capitolio. Ex his 23
 Romuli et Tatii sine tunica, sicut et Camilli in Rostris, et ante aedem
 Castorum fuit Q. Marcii Tremuli equestris togata, qui Samnites bis
 devicerat, captaque Anagnia populum stipendio liberaverat. Inter
 antiquissimas sunt et Tulli Cloelii, Lucii Roscii, Spurii Nautii, C.
 Fulcinii in Rostris, a Fidenatibus in legatione interfectorem. Hoc a 24
 Republica tribui solebat iniuria caesis, sicut et P. Iunio et Tito
 Coruncano, qui ab Teuca Illyriorum regina interfecti erant. Non
 omittendum videtur, quod Annales adnotavere, tripedaneas his sta-
 tuas in Foro statutas. Haec videlicet mensura honorata tunc erat.
 Non praeteribo Cn. Octavium ob unum SC. verbum. Hic regem
 Antiochum, daturum se responsum dicentem, virga quam tenebat
 forte circumscripsit et prius quam egrederetur circulo illo responsum
 dare coegit. In qua legatione interfecto Senatus statuam poni iussit 25
 “quam oculatissimo loco;” eaque est in Rostris. Invenitur statua
 decreta et Taraciae Caiae sive Suffetiae virgini Vestali, ut poneretur
 ubi vellet; quod adiectum non minus honoris habet, quam feminae
 esse decretam. Meritum eius in ipsis ponam Annalium verbis:
 “quod campum Tiberinum gratificata esset ea populo.”
- 12 Invenio et Pythagorae et Alcibiadi in cornibus Comitii positas, 26
 cum bello Samniti Apollo Pythius fortissimo Graiae gentis iussisset
 et alteri sapientissimo simulacra celebri loco dicari; ea steteret
 donec Sulla Dictator ibi Curiam faceret. Mirumque est, illos patres
 Socrati cunctis ab eodem Deo sapientia praelato Pythagoram prae-
 tulisse aut tot aliis virtute Alcibiadem aut quenquam utroque The-
 mistocli. Columnarum ratio erat, attolli supra ceteros mortales, quod 27
 et arcus significant novitio invento. Primus tamen honos coepit
 a Graecis; nullique arbitror plures statuas dicatas, quam Phalereo
 Demetrio Athenis. Siquidem CCCLX statuere, nondum anno hunc
 numerum dierum excedente, quas mox laceravere. Statuerant

Romae etiam in omnibus vicis C. Mario Gratidiano tribus, ut diximus, eademque subvertere Sullae introitu.

- 13 Pedestres sine dubio Romae fuere in auctoritate longo tempore. 28
Equestrium tamen origo perquam vetus est, cum feminis etiam honore communicato Cloeliae statua equestri, ceu parum esset toga eam cingi, cum Lucretiae ac Bruto, qui expulerant reges, propter quos Cloelia inter obsides fuerat, non decernerentur. Hanc primam cum Coclitis 29 publice dicatam crediderim, (Atto enim ac Sibyllae Tarquinium et reges sibi ipsos posuisse verisimile est,) nisi Cloeliae quoque Piso traderet ab his positum, qui una obsides fuissent, redditus a Porsenna, honorem. E diverso Annii Fetialis, equestrem, quae fuerit contra Iovis Statoris aedem in vestibulo Superbi domus, Valeriae fuisse Publicolae Consulis filiae, eamque solam refugisse Tiberimque transivisse, ceteris obsidibus, quae Porsennae mittebantur, interemtis Tarquinii insidiis.

- 14 Lucius Piso prodidit, M. Aemilio C. Popilio II Coss. a Censo- 30
ribus P. Cornelio Scipione, M. Popilio, statuas circa Forum eorum qui magistratum gesserunt, sublatas omnes praeter eas quae populi aut Senatus sententia statutae essent; eam vero quam apud aedem Telluris statuisset sibi Sp. Cassius, qui regnum affectaverat, etiam conflatum a Censoribus. Nimirum in ea quoque re ambitioni provide-
bant illi viri. Exstant Catonis in Censura vociferationes, mulieribus 31
Romanis in provinciis statuas poni. Nec tamen potuit inhibere, quo minus Romae quoque ponerentur, sicuti Corneliae Gracchorum matri, quae fuit Africani prioris filia. Sedens huic posita, soleisque sine amento insignis, in Metelli publica porticu, quae statua nunc est in Octaviae operibus.

- 15 Publice autem ab exteris posita est Romae C. Aelio Tribuno 32
plebis, lege perlata in Stenium Statilium Lucanum, qui Thurinos bis infestaverat; ob id Aelium Thurini statua et corona aurea donaverunt. Iidem postea Fabricium donavere statua, liberati obsidione. Passimque gentes in clientelas ita receptae; adeo discrimen omne sublatum, ut Hannibalis etiam statuae tribus locis visantur in Urbe, cuius intra muros solus hostium emisit hastam.

- VII Fuisse autem statuariam artem familiarem Italiae quoque et 33
16 vetustam, indicant Hercules ab Evandro sacratus, ut produnt, in Foro boario, qui triumphalis vocatur atque per triumphos vestitur habitu triumphali; praeterea Ianus geminus a Numa rege dicatus, qui pacis bellicae argumento colitur, digitis ita figuratis, ut trecen-
torum quinquaginta quinque dierum nota, per significationem anni, temporis et aevi se Deum indicaret. Signa quoque Tuscanica per 34
terras dispersa, quae in Etruria factitata non est dubium. Deorum tantum putarem ea fuisse, ni Metrodorus Scepsius, cui cognomen a Romani nominis odio inditum est, propter duo millia statuarum Vol-
sinios expugnatos obiiceret. Mirumque mihi videtur, cum statuarum origo tam vetus in Italia sit, lignea potius aut fictilia Deorum simu-
lacro in delubris dicata usque ad devictam Asiam, unde luxuria. Similitudines exprimendi quae prima fuerit origo, in ea quam plasticen 35

Gracci vocant, dici convenientius erit; etenim prior, quam statuaria, fuit. Sed haec ad infinitum effloruit multorum voluminum opere, si quis plura persequi velit; omnia enim quis possit?

- 17 In M. Scauri Aedilitate tria millia signorum in scena tantum 36
 fuere temporario theatro. Mummius devicta Achaia replevit Urbem; ipse excessit non relicturus filiae dotem. Cur enim non cum excusatione ponatur? Multa et Luculli invexere. Rhodi etiamnum tria millia signorum esse, Mucianus ter Consul prodidit; nec pauciora Athenis, Olympiae, Delphis superesse creduntur. Quis ista mortali- 37
 um persequi possit? aut quis usus noscendi intelligatur? Insignia tamen maxime et aliqua de causa notata voluptarium sit attigisse artificesque celebratos nominavisse, singulorum quoque inexplicabili 38
 multitudine, cum Lysippus ad MD opera fecisse dicatur, tantae omnia artis, ut claritatem possent dare vel singula. Numerum apparuisse defuncto eo, cum thesaurum effregisset heres; solitum enim ex manipretio cuiusque signi denarios seponere aureos singulos. Evecta supra humanam fidem ars est successu, mox et audacia. In argumentum successus unum exemplum afferam, nec Deorum 39
 hominisve similitudinis expressae. Aetas nostra vidit in Capitolio, priusquam id novissime conflagravit a Vitellianis incensum, in cella Junonis canem ex aere vulnus suum lambentem, cuius eximium miraculum et indiscreta veri similitudo non eo solum intelligitur, quod ibi dicata fuerat, verum et nova satisfactione; nam summa nulla par videbatur; capite tutelarios cavere pro ea, instituti publici fuit.
- 18 Audaciae innumera sunt exempla. Moles quippe excogitatas 39
 videmus statuarum, quas colosseas vocant, turribus pares. Talis est in Capitolio Apollo, translatus a M. Lucullo ex Apollonia Ponti urbe, XXX cubitorum, quingentis talentis factus; talis in Campo Martio Iupiter a Divo Claudio Caesare dicatus, qui devoratur Pompeiani theatri vicinitate; talis et Tarenti factus a Lysippo XL 40
 cubitorum. Mirum in eo, quod manu, ut ferunt, mobilis (ea ratio libramenti est,) nullis convellatur procellis. Id quidem providisse et artifex dicitur, modico intervallo, unde maxime flatum opus erat frangi, opposita columna. Itaque propter magnitudinem difficultatemque moliendi non attigit eum Fabius Verrucosus, cum Herculem, 41
 qui est in Capitolio, inde transferret. Ante omnes autem in admiratione fuit Solis colossus Rhodi, quem fecerat Chares Lindius, Lysippi supra dicti discipulus. Septuaginta cubitorum altitudinis fuit. Hoc simulacrum post quinquagesimum sextum annum terrae motu prostratum, sed iacens quoque miraculo est. Pauci pollicem eius amplectuntur. Maiores sunt digiti, quam pleraeque statuae. Vasti specus hiant defractis membris. Spectantur intus magnae molis saxa, quorum pondere stabiliverat constituens. Duodecim annis 42
 tradunt effectum CCC talentis, quae contulerant ex apparatu regis Demetrii relictio, morae taedio, obsessae Rhodo. Sunt alii minores hoc in eadem urbe colossi centum numero, sed ubicunque singuli fuissent, nobilitaturi locum; praeterque hos Deorum quinque, quos fecit Bryaxis. Factitavit colossos et Italia. Videmus certe Tuscanicum 43

Apollinem in bibliotheca templi Augusti, quinquaginta pedum a pollice, dubium aere mirabiliorem, an pulchritudine. Fecit et Sp. Carvilius Iovem, qui est in Capitolio, victis Samnitibus sacrata lege pugnantis, e pectoralibus eorum ocreisque et galeis. Amplitudo tanta est, ut conspiciatur a Latiario Iove. Reliquiis limae suam 44 statuam fecit, quae est ante pedes simulacri eius. Habent in eodem Capitolio admirationem et capita duo, quae P. Lentulus Consul dicavit, alterum a Charete supra dicto factum; alterum fecit Decius, comparatione in tantum victus, ut artificum minime probabilis videatur. Verum omnem amplitudinem statuarum eius generis vicit 45 aetate nostra Zenodorus. Mercurio facto in civitate Galliae Arvernus, per annos decem, H-S. CCCC manipretio, is, postquam satis artem ibi approbaverat, Roman accitus est a Nerone, ubi destinatum illius principis simulacro colossus fecit, CX pedum longitudine, qui dicatus Soli venerationi est, damnatis sceleribus illius principis. Mirabamur 46 in officina non modo ex argilla similitudinem insignem, verum et ex parvis admodum surculis, quod primum operis instaurati fuit. Ea statua indicavit interisse fundendi aeris scientiam, cum et Nero largiri aurum argentumque paratus esset et Zenodorus scientia fingendi caelandique nulli veterum postponeretur. Statuam Arvernorum cum 47 faceret, provinciae Dubio Avito praesidente, duo pocula Calamidis manu caelata, quae Cassio Silano, avunculo eius, praeceptoris suo Germanicus Caesar adamata donaverat, aemulatus est, ut vix ulla differentia esset artis. Quantoque maior in Zenodoro praestantia fuit, tanto magis deprehenditur aeris obliteratio.

VIII Signis, quae vocant Corinthia, plerique in tantum capiuntur, ut 48 secum circumferant, sicut Hortensius orator Sphingem Verri reo ablatam, propter quam Cicero illo iudicio in altercatione neganti ei se aenigmata intelligere, respondit debere, quoniam Sphingem domi haberet. Circumtulit et Nero princeps Amazonem, de qua dicemus, et paulo ante C. Cestius Consularis signum, quod secum etiam in proelio habuit. Alexandri quoque Magni tabernaculum sustinere traduntur solitae statucae, ex quibus duae ante Martis Ultoris aedem dicatae sunt, totidem ante regiam.

19 Minoribus simulacris signisque innumera prope artificum multitudo 49 nobilitata est, ante omnes tamen Phidias Atheniensis Iove Olympiae facto ex ebore quidem et auro; sed et ex aere signa fecit. Floruit autem Olympiade LXXXIV, circiter CCC nostrae Urbis anno, quo eodem tempore aemuli eius fuere Alcamenes, Critias Nesiotas, Hegias. Et deinde Olympiade LXXXVII Agelades, Callon, Gorgias Lacon; rursus LXXXX Polycleitus, Phradmon, Myron, Pythagoras, Scopas, Perelius. Ex his Polycleitus discipulos habuit Argium, Asopodorum, 50 Alexim, Aristidem, Phrynonem, Dinonem, Athenodorum, Demeam Clitorium, Myron Lycium. Nonagesima quinta Olympiade florere Naucydes, Dinomenes, Canachus, Patrocles; centesima secunda Polycles, Cephisodotus, Leochares, Hypatodorus; centesima quarta Praxiteles, Euphranor; centesima septima Echion, Therimachus. Centesima quartadecima Lysippus fuit, cum et Alexander Magnus, 51

item Lysistratus frater eius, Sthenis, Euphronides, Sostratus, Ion, Silanion. In hoc mirabile, quod nullo doctore nobilis fuit; ipse discipulum habuit Zeuxiadem. Centesima vicesima prima Eutychides, Euthycrates, Laippos, Cephisodotus, Timarchus, Pyromachus. Cessavit deinde ars, ac rursus Olympiade centesima quinquagesima 52 sexta revixit, cum fuere longe quidem infra praedictos, probati tamen, Antaeus, Callistratus, Polycles, Athenaeus, Callixenus, Pythocles, Pytheas, Timocles. Ita distinctis celeberrimorum aetatibus, insignes raptim transcurram, reliqua multitudine passim dispersa. Venere 53 autem in certamen laudatissimi, quanquam diversis aetatibus geniti, quoniam fecerant Amazonas; quae cum in templo Ephesiae Dianae dicarentur, placuit eligi probatissimam ipsorum artificum, qui praesentes erant, iudicio, cum apparuit eam esse, quam omnes secundam a sua quisque iudicassent. Haec est Polycleti, proxima ab ea Phidiae, tertia Ctesilae, quarta Cydonis, quinta Phradmonis. Phidias, praeter 54 Iovem Olympium, quem nemo aemulatur, fecit et ex ebore aeque Minervam Athenis, quae est in Parthenone adstans. Ex aere vero praeter Amazonem supra dictam, Minervam tam eximiae pulchritudinis, ut formae cognomen acceperit. Fecit et cliduchum et aliam Minervam, quam Romae Paulus Aemilius ad aedem Fortunae huiusce die dicavit; item duo signa, quae Catulus in eadem aede posuit palliata, et alterum colossicon nudum: primusque artem toreuticen aperuisse atque demonstasse merito iudicatur. Polyclethus Sicyonius 55 Ageladae discipulus diadumenum fecit molliter iuvenem, centum talentis nobilitatum, idem et doryphorum viriliter puerum. Fecit et quem canona artifices vocant, lineamenta artis ex eo petentes, velut a lege quadam, solusque hominum artem ipsam fecisse artis opere iudicatur. Fecit et destringentem se et nudum talo incessentem, duosque pueros, item nudos talis ludentes, qui vocantur astragalizontes et sunt in Titi Imperatoris atrio, quo opere nullum absolutius plerique iudicant; item Mercurium, qui fuit Lysimachiae, Herculem, qui 56 Romae, agetera arma sumentem, Artemona, qui periphoretos appellatus est. Hic consummasse hanc scientiam iudicatur et toreuticen sic erudisse, ut Phidias aperuisse. Proprium eius est, ut uno crure insisterent signa, excogitasse; quadrata tamen ea esse tradit Varro et paene ad unum exemplum. Myronem Eleutheris natum, Ageladae 57 et ipsum discipulum, bucula maxime nobilitavit celebratis versibus laudata, quando alieno plerique ingenio magis quam suo commendantur. Fecit et canem et discobolon et Persea et pristas et Satyrum admirantem tibias et Minervam, Delphicos pentathlos, pancratiastas, Herculem etiam, qui est apud Circum maximum in aede Pompeii Magni. Fecisse et cicadae monumentum ac locustae carminibus suis Erinna significat. Fecit et Apollinem, quem a Triumviro Antonio 58 sublatum restituit Ephesiis Divus Augustus, admonitus in quiete. Primus hic multiplicasse veritatem videtur, numerosior in arte quam Polyclethus, et in symmetria diligentior; et ipse tamen corporum tenus curiosus animi sensus non expressisse, capillum quoque et pubem non emendatius fecisse, quam rudis antiquitas instituisset. Vicit eum 59

Pythagoras Rheginus ex Italia, pancratiasta Delphis positus; eodem vicis et Leontiscum; fecit et stadiodromon Astylon, qui Olympiae ostenditur, et Libyn puerum tenentem tabellam eodem loco, et mala ferentem nudum; Syracusis autem claudicantem, cuius hulceris dolorem sentire etiam spectantes videntur; item Apollinem serpentemque eius confici sagittis, citharoedum, qui Dicaeus appellatus est, quoniam cum Thebae ab Alexandro caperentur, aurum a fugiente conditum, sinu eius celatum esset. Hic primus nervos et venas expressit capillumque diligentius. Fuit et alius Pythagoras Samius, initio pictor, 60 cuius signa ad aedem Fortunae huiusce die septem nuda et senis unum laudata sunt. Hic supra dicto facie quoque indiscreta similis fuisse traditur, Rhegini autem discipulus et filius sororis fuisse Sostratus. Lysippum Sicyonium Duris negat ullius fuisse discipulum, 61 sed primo aerarium fabrum audendi rationem coepisse pictoris Eupompi responso. Eum enim interrogatum, quem sequeretur antecedentium, dixisse demonstrata hominum multitudine, naturam ipsam imitandam esse, non artificem. Plurima ex omnibus signa fecit, ut 62 diximus, foecundissimae artis, inter quae destringentem se, quem Marcus Agrippa ante Thermas suas dicavit, mire gratum Tiberio principi, qui non quivit temperare sibi in eo, quanquam imperiosus sui inter initia principatus, transtulitque in cubiculum, alio ibi signo substituto, cum quidem tanta populi Romani contumacia fuit, ut magnis theatri clamoribus reponi apoxyomenon flagitaverit, princepsque quanquam adamatum reposuerit. Nobilitatur Lysippus et 63 temulenta tibicina, et canibus ac venatione, in primis vero quadriga cum Sole Rhodiorum. Fecit et Alexandrum Magnum multis operibus, a pueritia eius orsus. Quam statuam inaurari iussit Nero princeps, delectatus admodum illa. Dein cum pretio perisset gratia artis, detractum est aurum, pretiosiorque talis existimatur etiam cicatricibus operis atque concisuris, in quibus aurum haeserat, remanentibus. Idem fecit Hephaestionem Alexandri Magni amicum, quem quidam 64 Polycleto adscribunt, cum is centum prope annis ante fuerit; idem Alexandri venationem, quae Delphis sacrata est, Athenis Satyrum; turmam Alexandri, in qua amicorum eius imagines summa omnium similitudine expressit. Hanc Metellus Macedonia subacta transtulit Romam; fecit et quadrigas multorum generum. Statuariae arti 65 plurimum traditur contulisse, capillum exprimendo, capita minora faciendo, quam antiqui, corpora graciliora siccioraque, per quae proceritas signorum maior videretur. Non habet Latinum nomen symmetria, quam diligentissime custodivit, nova intactaque ratione quadratas veterum staturas permutando vulgoque dicebat; ab illis factos, quales essent homines, a se, quales viderentur esse. Propriae huius videntur esse argutiae operum, custoditae in minimis quoque rebus. Filios et discipulos reliquit laudatos artifices Laippum et 66 Bedam, sed ante omnes Euthycratem, quanquam is constantiam potius imitatus patris quam elegantiam austero maluit genere quam iucundo placere. Itaque optime expressit Herculem Delphis et Alexandrum, Thespin venatorem et Thespiadas, proclium equestre, simulacrum

Trophonii ad oraculum, quadrigas Medeae complures, equum cum
 fiscinis, canes venantium. Huius porro discipulus fuit Tisicrates et 67
 ipse Sicyonius, sed Lysippi sectae proprii, ut vix discernantur complura
 signa, ceu senex Thebanus, Demetrius rex, Peucestes Alexandri
 Magni servator, dignus tanta gloria. Artifices, qui compositis volu- 68
 minibus condidere haec, miris laudibus celebrant et Telephanem
 Phoceum, ignotum alias, quoniam habitaverit in Thessalia, ubi latuerint
 opera eius; alioqui suffragiis ipsorum aequatur Polycleto,
 Myroni, Pythagorae. Laudant eius Larissam et Spintharum pentathlon
 et Apollinem. Alii non hanc ignobilitatis fuisse causam, sed
 quoniam se regum Xerxis atque Darii officinis dederit, existimant. 69
 Praxiteles quoque marmore felicior, ideo et clarior fuit. Fecit tamen
 ex aere pulcherrima opera: Proserpinae raptum, item catagusam, et
 Liberum patrem, et ebrietatem nobilemque una Satyrum, quem
 Graeci periboeton cognominant; signa etiam, quae ante Felicitatis
 aedem fuere, Veneremque, quae cum ipsa aede incendio cremata est
 Claudii principatu, marmoreae illi suae per terras inclytae parem;
 item stephusam, spilumenen, oenophorum, Harmodium et Aristogitonem
 tyrannicidas, quos a Xerxe Persarum rege captos victa Perside
 Atheniensibus remisit Magnus Alexander. Fecit et puberem Apollinem
 subrepenti lacertae cominus sagitta insidiantem, quem sauroctonon
 vocant. Spectantur et duo signa eius diversos affectus, exprimentia,
 flentis matronae et meretricis guadentis. Hanc putant Phrynen
 fuisse deprehenduntque in ea amorem artificis et mercedem in vultu
 meretricis. Habet et simulacrum benignitas eius. Calamidis 71
 enim quadrigae aurigam suum imposuit, ne melior in equorum effigie
 defecisse in homine crederetur. Ipse Calanis et alias quadrigas
 bigasque fecit, equis semper sine aemulo expressis. Sed ne videatur
 in hominum effigie inferior, Alcmena nullius est nobilior. Alcamenes 72
 Phidiae discipulus et marmorea fecit et aereum pentathlon, qui vocatur
 encrinomenos; at Polycleti Aristides quadrigas bigasque. Amphicratis
 Leaena laudatur. Scortum haec lyrae cantu familiare Harmodio
 et Aristogitoni, consilia eorum de tyrannicidio usque ad mortem
 excruciat a tyrannis non prodidit. Quamobrem Athenienses et 73
 honorem habere ei volentes, nec tamen scortum celebrasse, animal
 nominis eius fecere, atque ut intelligeretur causa honoris, in opere
 linguam addi ab artifice vetuerunt. Bryaxis Aesculapium et Seleucum
 fecit, Bedas adorantem, Batton Apollinem et Iunonem, qui sunt
 Romae in Concordiae templo. Ctesilas vulneratum deficientem, in 74
 quo possit intelligi, quantum restet animae, et Olympium Periclem
 dignum cognomine. Mirumque in hac arte est, quod nobiles viros
 nobiliores fecit. Cephisodotus Minervam mirabilem in portu Atheniensium
 et aram ad templum Iovis Servatoris in eodem portu, cui pauca
 comparantur. Canachus Apollinem nudum, qui Philesius 75
 cognominatur in Didymaeo, Aeginetica aeris temperatura; cervumque
 una ita vestigiis suspendit, ut linum subter pedes trahatur, alterno
 morsu digitis calceque retinentibus solum, ita vertebrato dente utrisque
 in partibus, ut a repulso per vices resiliat. Idem et celetizontas

pueros; Chaereas Alexandrum Magnum et Philippum patrem eius fecit; Ctesilaus doryphoron et Amazonem vulneratam. Demetrius 76
 Lysimachen, quae sacerdos Minervae fuit annis sexaginta quatuor; idem et Minervam, quae musica appellatur, quoniam dracones in Gorgone eius ad ictus citharae tinnitu resonant; idem equitem Simonem, qui primus de equitatu scripsit. Daedalus et ipse inter fectores laudatus, pueros duos destringentes se fecit; Dinomenes Protesilaum et Pythodemum luctatorem. Euphranoris Alexander 77
 Paris est, in quo laudatur, quod omnia simul intelligantur, iudex Dearum, amator Helenae et tamen Achillis interfector. Huius est Minerva Romae, quae dicitur Catuliana, infra Capitolium a Quinto Lutatio Catulo dicata, et simulacrum Boni Eventus, dextra pateram, sinistra spicam ac papaver tenens; item Latona puerpera, Apollinem et Dianam infantes sustinens, in aede Concordiae. Fecit et quadrigas 78
 bigasque et cliduchon eximia forma, et Virtutem et Graeciam, utrasque colosseas, mulierem admirantem et adorantem; item Alexandrum et Philippum in quadrigis. Eutychedes Eurotam, in quo artem ipso amne liquidiore plurimi dixerunt. Hegiae Minerva Pyrrhusque rex laudatur, et celetizontes pueri, et Castor et Pollux ante aedem Iovis Tonantis; Hagesiae in Pario colonia Hercules; Isidori buthytes. 79
 Lycius Myronis discipulus fuit, qui fecit dignum praeceptore puerum sufflantem languidos ignes, et Argonautas; Leochares aquilam, sentientem quid rapiat et cui ferat, parcentemque unguibus etiam per vestem, puerum Autolycon pancratio victorem, propter quem Xenophon Symposium scripsit, Iovemque illum Tonantem in Capitolio ante cuncta laudabilem, item Apollinem diadematam; Lyciscus Lagonem puerum subdolae ac fucatae vernilitatis; Lycius et ipse puerum suffitorem. Menaechmi vitulus genu premitur, replicata cervice, 80
 ipseque Menaechmus scripsit de sua arte. Naucydes Mercurio et discobolo et immolante arietem censetur. Naucerus luctatorem anhelantem fecit; Niceratus Aesculapium et Hygiam, qui sunt in Concordiae templo Romae. Pyromachi quadriga regitur ab Alcibiade. Polycles Hermaphroditum nobilem fecit; Pyrrhus Hygiam et Minervam, Phoenix Lysippi discipulus Epithersen. Stipax Cyprius 81
 uno celebratur signo, splachnopte. Periclis Olympii vernula hic fuit, exta torrens, ignem oris pleni spiritu accendens. Silanion Apollodorum fudit, fectorem et ipsum, sed inter cunctos diligentissimum artis et inimicum sui iudicem, crebro perfecta signa frangentem, dum satiari cupiditate artis non quit, et ideo insanum cognominatum. Hoc in eo expressit, nec hominem ex aere fecit, sed iracundiam, et 82
 Achillem nobilem; item epistaten exercentem athletas; Strongylion Amazonem, quam ab excellentia crurum eucnemon appellant, ob id in comitatu Neronis principis circumlatam. Item fecit puerum, quem amando Brutus Philippensis cognomine suo illustravit. Theodorus, 83
 qui labyrinthum fecit, Sami ipse se ex aere fudit, praeter similitudinem mirabilem fama magnae subtilitatis celebratus. Dextra limam tenet, laeva tribus digitis quadrigulam tenuit, translatam Praeneste, tantae parvitatis, ut totam eam currumque et aurigam integeret alis simul

facta musca. Xenocrates Tisicratis discipulus, aut ut alii, Euthycratis, vicit utrosque copia signorum et de sua arte composuit volumina. Plures artifices fecere Attali et Eumenis adversus Gallos proelia, 84 Isigonus, Pyromachus, Stratonicus, Antigonus, qui condidit volumina de sua arte. Boethi, quanquam argento melioris, infans eximie anserem strangulat. Atque ex omnibus, quae retuli, clarissima quaeque iam sunt dicata a Vespasiano Principe in templo Pacis aliisque eius operibus, violentia Neronis in Urbem convecta et in sellariis domus aureae disposita. Praeterea sunt aequalitate celebrati artifices, 85 sed nullis operum suorum praecipui, Ariston, qui et argentum caelare solitus est, Callides, Ctesias, Cantharus Sicyonius, Dionysodorus Critiae discipulus, Deliades, Euphorion, Eunicus et Hecataeus, argenti caelatores, Lesbocles, Prodorus, Pythodicus, Polygnotus: iidem pictores nobilissimi; item ex caelatoribus Stratonicus, Scymnus, qui fuit Critiae discipulus. Nunc percensebo eos, qui eiusdem 86 generis opera fecerunt, ut Apollodorus, Androbulus, Asclepiodorus, Alevas philosophos, Apellas et adorantes feminas, Antignotus et luctatores, perixyomenon tyrannicidasque supra dictos, Antimachus, Athenodorus feminas nobiles, Aristodemus et luctatores bigasque cum auriga, philosophos, anus, Seleucum regem. Habet gratiam suam huius quoque doryphorus. Cephisodoti duo fuere; prioris est Mercurius Liberum patrem in infantia nutriens. Fecit et concionantem manu elata; persona in incerto est. Sequens philosophos fecit; Colotes qui cum Phidia Iovem Olympium fecerat, philosophos; item Cleon et Cenchramis et Callicles et Cephis, Chalcosthenes et comoedos et athletas; Daippus paralyomenon; Daiphron et Democritus et Demon philosophos. Epigonus omnia fere praedicta imitatus praecessit in tubicine et matri interfectae infante miserabiliter blandiente. Eubuli mulier admirans laudatur, Eubulidis digitis computans. Micon athletis spectatur, Menogenes quadrigis. Nec minus Niceratus omnia quae ceteri aggressus repraesentavit Alcibiadem lampadeque accensa matrem eius Demaraten sacrificantem. Tisicratis bigae Piston mulierem imposuit, idemque fecit Martem et Mercurium, qui sunt in Concordiae templo Romae. Perillum nemo laudat saeviozem Phalaride tyranno, cui taurum fecit, mugitus hominis pollicitus igne subdito, et primus eum expertus cruciatum iustiore saevitia. In hoc a simulacris Deum hominumque devocaverat humanissimam artem. Ideone tot conditores eius elaboraverant, ut ex ea tormenta fierent? Itaque una de causa servantur opera eius, ut quisquis illa videat, oderit manus. 87 Sthenis Cererem, Iovem, Minervam fecit, qui sunt Romae in Concordiae templo, idem flentes matronas et adorantes sacrificantesque. Simon canem et sagittarium fecit, Stratonicus caelator ille philosophos, Scopas utraque. Athletas autem et armatos et venatores sacrificantesque Batton, Euchir, Glaucides, Heliodorus, Hicanus, Lophon, Lyson, Leon, Menodorus, Myagrus, Polycrates, Polydorus, Pythocritus, Protogenes, idem pictura clarissimus, ut dicemus, Patrocles, Polis, Posidonius, qui et argentum caelavit nobiliter, natione Ephesius, Periclymenus, Philon, Simenus, Timotheus, Theomnestus, Timarchides, 88 89 90 91

Timon, Tisias, Thrason. Ex omnibus autem maxime cognomine 92
 insignis est Callimachus, semper calumniator sui, nec finem habentis
 diligentiae, ob id Catatexitechnus appellatus, memorabilis exemplo
 adhibendi curae modum. Huius sunt saltantes Lacaenae, emendatum
 opus, sed in quo gratiam omnem diligentia abstulerit. Hunc quidam
 et pictorem fuisse tradunt. Non aere captus, nec arte, unam so-
 lummodo Zenonis statuem Cypria in expeditione non vendidit Cato,
 sed quia philosophi erat, ut obiter hoc quoque noscatur tam inane
 exemplum. In mentione statuarum est et una non praetereunda, 93
 licet auctoris incerti, iuxta Rostra, Herculis tunicati, sola eo habitu
 Romae, torva facie, sentiensque suprema a tunica. In hac tres sunt
 tituli: L. Luculli Imperatoris, de manubiis; alter, pupillum Luculli
 filium ex S. C. dedicasse; tertius, T. Septimium Sabinum Aedilem
 curulem ex privato in publicum restituisse. Tot certaminum tantae-
 que dignationis simulacrum id fuit.

- 20 Nunc revertemur ad differentias aeris et mixturas. In Cyprio 94
 coronarium tenuatur in laminas, taurorumque felle tinctum speciem
 auri in coronis histrionum praebet, idemque in uncias additis auri
 scrupulis senis, praetenui pyropi bractea ignescit. Regulare et in
 aliis fit metallis, itemque caldarium. Differentia, quod caldarium
 funditur tantum, malleis fragile, quibus regulare obsequitur, ab aliis 95
 ductile appellatum, quale omne Cyprium est. Sed et in ceteris
 metallis cura distat a caldario. Omne enim purgatis diligentius igni
 vitiis excoctisque regulare est. In reliquis generibus palma Campano
 perhibetur, utensilibus, vasis probatissimo. Pluribus fit hoc modis.
 Namque Capuae liquatur non carbonis ignibus, sed ligni, purgaturque
 roboreo cribro, perfusum aqua frigida, ac saepius simili modo co-
 quitur, novissime additis plumbi argentarii Hispaniensis denis libris
 in centenas aeris. Ita lentiscet coloremque iucundum trahit, qualem
 in aliis generibus aeris adfectant oleo ac sole. Fit Campano simile
 in multis partibus Italiae provinciisque. Sed octonas plumbi libras 96
 addunt et carbone recoquunt propter inopiam ligni. Quantum ea res
 differentiae afferat, in Gallia maxime sentitur, ubi inter lapides
 candefactos funditur. Exurente enim coctura nigrum atque fragile
 conficitur. Praeterea semel recoquunt, quod saepius fecisse, bonitati
 IX plurimum confert. Id quoque notasse non ab re est, aes omne
 frigore magno melius fundi. Sequens temperatura statuaria est 97
 eademque tabularis hoc modo: massa proflatur in primis; mox in
 proflatum additur tertia portio aeris collectanei, hoc est, ex usu
 coemti. Peculiare in eo condimentum attritu domiti et consuetudine
 nitoris veluti mansuefacti. Miscentur et plumbi argentarii pondo
 duodena ac selibrae, centenis proflati. Appellatur etiamnum et 98
 formalis temperatura aeris tenerrimi, quoniam nigri plumbi decima
 portio additur et argentarii vigesima, maximeque ita colorem bibit,
 quem Graecanicum vocant. Novissima est, quae vocatur ollaria,
 vase nomen hoc dante, ternis aut quaternis libris plumbi argentarii in
 centenas aeris additis. Cyprio si addatur plumbum, colos purpurae
 fit in statuarum praetextis.

- 21 Aera extersa rubiginem celerius trahunt quam neglecta, nisi oleo 99
perungantur. Servari ea optime in liquida pice tradunt. Usus aeris
ad perpetuitatem monumentorum iam pridem translatus est tabulis
aereis, in quibus publicae constitutiones inciduntur.
- X 22 Metalla aeris multis modis instruunt medicinam, utpote cum 100
hulcera omnia ibi ocissime sanentur. Maxime tamen prodest cadmia.
Fit sine dubio haec et in argenti fornacibus, candidior ac minus
ponderosa, sed nequaquam comparanda aerariae. Plura autem genera
sunt. Namque ut ipse lapis, ex quo fit aes, cadmia vocatur, fusuris
necessarius, medicinae inutilis, sic rursus in fornacibus existit aliam-
que nominis sui originem recipit. Fit autem egesta flammis atque 103
flatu tenuissima parte materiae, cameris lateribusve fornacum pro
quantitate levitatis applicata. Tenuissima est in ipso fornacum ore,
qua flammae eructantur, appellata capnitis, exusta et nimia levitate
similis favillae. Interior optima, cameris dependens et ab eo argu-
mento botryitis cognominata; ponderosior haec priore, levior porro
securis. Duo eius colores: deterior cinereus, puniceus melior, 102
friabilis oculorumque medicamentis utilissima. Tertia est in lateribus
fornacum, quae propter gravitatem ad cameras pervenire non potuit.
Haec dicitur placitis, et ipsa ab argumento, crusta verius quam
pumex, intus varia, ad psoras utilior et ad cicatrices trabendas.
Fluunt ex ea duo alia genera: onychitis extra paene caerulea, intus 193
onychitae maculis similis; ostracitis tota nigra et e ceteris sordi-
dissima, vulneribus maxime utilis. Omnis autem cadmia in Cypri
fornacibus optima, iterumque a medicis coquitur carbone puro, atque
ubi in cinerem rediit, exstinguitur vino ammineo, quae ad emplastra
praeparatur, quae vero ad psoras, aceto. Quidam in ollis fictilibus 104
tusam urunt ac lavant in mortariis, postea siccant. Nymphodorus
lapidem ipsum quam gravissimum spississimumque urit pruna et
exustum Chio vino restinguit tunditque, mox linteo cribrat atque in
mortario terit, mox aqua pluvia macerat iterumque terit quod subsidit,
donec cerussae similis fiat, nulla dentium offensa. Eadem Iollae
actio; sed quam purissimum lapidem eligit.
- 23 Cadmia effectus siccare, persanare, sistere fluxiones, pterygia 105
et sordes oculorum purgare, scabritiem extenuare, et quidquid in
plumbi effectum dicemus. Et aes ipsum ad omnia eadem uritur, prae-
terque, albugines oculorum et cicatrices, hulcera quoque oculorum
cum lacte sanat idque Aegyptii collyrii modo terunt in coticulis.
Facit et vomitiones e melle sumtum. Uritur autem Cyprium in 106
fictilibus crudis cum sulphuris pari pondere, circumlito spiramento,
in caminis, donec vasa ipsa percoquantur. Quidam et salem addunt,
alii alumen pro sulphure, alii nihil, sed aceto tantum aspergunt.
Ustum teritur mortario Thebaico, aqua pluvia lavatur iterumque
adiecta largiore teritur et dum consadat, relinquitur; hoc saepius,
donec ad speciem minii redeat. Tunc siccatum in sole, in aerea
pyxide servatur.
- XI Et scoria aeris simili modo lavatur, minore effectum quam aes 107
24 ipsum. Sed et aeris flos medicinae utilis est. Fit aere fuso et in

alias fornaces translato; ibi flatu crebriore excutuntur velut milii squamae, quas vocant florem. Cadunt autem, cum panes aeris aqua refrigerantur rubentque. Similiter ex eis fit, quam vocant lepida, et sic adulteratur flos, ut squama veneat pro eo. Est autem squama aeris decussa vi clavis, in quos panes aerei ferruminantur. In Cypri maxime officinis omnia. Differentia haec est, quod squama excutitur ictibus iisdem panibus, flos cadit sponte.

25 Squamae est alterum genus subtilius, ex summa scilicet lanugine 108 decussum, quod vocant stomoma. Atque haec omnia medici (quod pace eorum dixisse liceat) ignorant, pars maior et nomina; in tantum a conficiendis medicaminibus absunt, quod esse proprium medicinae solebat. Nunc quoties incidere in libellos, componere ex his volentes aliqua, hoc est, impendio miserorum experiri commentaria, credunt Sepalsiae omnia fraudibus corrumpenti. Iam quidem facta emplastra et collyria mercantur, tabesque mercium aut fraus Sepalsiae sic exteritur. Et squama autem et flos uruntur in patinis fictilibus aut 109 aereis, deinde lavantur, ut supra, ad eosdem usus, et amplius ad narium carnosia vitia itemque sedis et gravitates aurium, per fistulas in eas flatu impulsa, et uvas oris, farina admota. Tollit et tonsillas cum melle. Fit et ex candido aere squama longe Cypria inefficacior. Nec non urina pueri prius macerant clavos panesque. Quidam vero excussam squamam terunt et aqua pluvia lavant. Dant et hydropicis eam duabus drachmis in mulsi hemina et illinunt cum polline.

26 Aeruginis quoque magnus usus. Sed pluribus fit ea modis. 110 Namque et e lapide, ex quo coquitur aes, deraditur, et aere candido perforato atque in cadis super acetum suspenso, aereo obturatis operculo, multo probatiore, quam si hoc idem squamis fiat. Quidam vasa ipsa candidi aeris fictilibus condunt in aceto raduntque X die. Alii vinaceis contegunt totidemque post dies radunt; alii delimatam 111 aeris scobem aceto spargunt versantque spathis saepius die, donec absumatur. Eandemque scobem alii terere in mortariis aereis ex aceto malunt. Ocissime vero contingit coronariorum recisamentis in acetum additis. Adulterant marmore trito maxime Rhodiam aeruginem, alii pumice aut gummi. Praecipue autem fallit atramento sutorio adulterata. Cetera enim dente deprehenduntur, stridentia in 112 frendendo. Experimentum in batillo ferreo. Nam quae sincera est, suum colorem retinet, quae mixta atramento, rubescit. Deprehenditur et papyro, galla prius macerato; nigrescit enim statim aerugine illita. Deprehenditur et visu, maligne virens. Sed sive sinceram sive 113 adulteratam, aptissimum est siccata in patina nova uri et versari, donec favilla fiat; postea teritur et reconditur. Aliqui in crudis fictilibus urunt, donec figlinum percoquatur. Nonnulli et thus masculum admiscent. Lavatur autem aerugo, sicut cadmia. Vis eius collyriis oculorum aptissima, delacrimationibus mordendo proficiens. Sed ablui necessarium penicillis calidis, donec rodere desinat.

27 Hieracium vocatur collyrium, quod ita maxime constat; tempe- 114 ratur autem id hammoniacy unciiis quatuor, aeruginis Cypriae duabus; atramenti sutorii, quod chalcanthum vocant, totidem, misyos vero

una, croci sex. Haec omnia trita aceto Thasio colliguntur in pilulas, excellentis remedii contra initia glaucomatum et suffusionum, contra caligines et scabritias et albugines ac generum vitia. Cruda autem aerugo vulnerariis emplastris miscetur. Oris gingivarumque hucerationem mirifice emendat et labiorum hulcera cum oleo. Quod si et cera addatur, purgat et ad cicatricem perducit. Aerugo et callum fistularum erodit vitiorumque quae circa sedem, sive per se, sive cum hammoniaco illita vel collyrii modo in fistulas adacta. Eadem cum resinae terebinthinae tertia parte subacta lepras tollit.

- XII Est et alterum genus aeruginis, quam vocant scoleca; in Cyprio 116
- 28 aere hoc, trito alumine et sale aut nitro pari pondere, cum aceto albo quam acerrimo. Non fit hoc nisi aetuosissimis diebus circa Canis ortum. Teritur autem, donec viride fiat contrahatque se vermiculorum specie, unde et nomen. Quod vitium ut emendetur, duae partes quae fuere aceti, miscentur urina pueri impubis. Idem autem in medicamentis et santerna efficit, qua diximus aurum ferruminari, ususque utriusque, qui aeruginis. Scolecia fit et per se, derasa ab aerario lapide, de quo nunc dicemus.
- 29 Chalcitis vocant lapidem, ex quo ipsum aes coquitur. Distat a 117 cadmia, quod illa super terram ex subdialibus petris caeditur, haec ex obrutis; item quod chalcitis friat se statim, mollis natura, ut videatur lanugo concreta. Est et alia distinctio, quod chalcitis tria genera continet, aeris et misyos et soryos, de quibus singulis dicemus suis locis; habet autem aeris venas oblongas. Probatur mellei 118 coloris, gracili venarum discursu, friabilis, nec lapidosa. Putant et recentem utiliorem esse, quoniam inveterata sory fiat. Vis eius ad excrescentia in hulceribus, sanguinem sistere, gingivas, uvam, tonsillas farina compscere. Vulvae quoque vitii in vellere imponitur. Cum succo vero porri verendorum additur emplastris. Maceratur 119 autem in fictili ex aceto circumlito fimo diebus XL, et colorem croci trahit. Tunc admixto cadmiae pari pondere medicamentum efficit, psoricon dictum. Quod si duae partes chalcitidis tertia cadmiae temperentur, acrius hoc idem fiet, etiamnum vehementius, si aceto, quam vino temperentur. Tosta vero efficacior fit ad eadem omnia.
- 30 Sory Aegyptium maxime laudatur, multum superato Cyprio, 120 Hispaniensi et Africo, quanquam oculorum quoque curationi quidam utilius Cyprium putant; sed in quacunque natione optimum, cui maximum virus in olfactu, trituque pinguius nigrescens et spongiosum. Stomacho res contraria in tantum, ut quibusdam olfactu modo vomitiones moveat. Et Aegyptium quidem tale; alterius nationis contritum splendescit ut misy, et est lapidosius. Prodest autem et dentium dolori, si contineatur atque colluat, et oris hulceribus gravibus, quaeque serpunt. Uritur carbonibus, ut chalcitis.
- 31 Misy aliqui tradiderunt fieri exusto lapide in scrobibus, flori eius 121 luteo miscente se ligni pinei favilla. Revera autem e supra dicto fit lapide, concretum natura discretumque et optimum in Cypriorum officinis, cuius notae sunt friati aureae scintillae, et cum teratur, arenosa natura sive terrea, chalcitidi similis. Illoc admiscet, qui

aurum purgant. Utilitas eius infusi cum rosaceo auribus purulentis, et in lana impositi, capitis hulceribus. Extenuat etiam scabritias oculorum inveteratas. Praecipue utile tonsillis contraque anginas et 122 suppurata. Ratio, ut sedecim drachmae in hemina aceti coquantur addito melle, donec lentescat. Sic ad supra dicta utile est. Quoties opus sit molliri vim eius, mel adspergitur. Erodit et callum fistularum ex aceto foveitium, et collyriis additur. Sistit et sanguinem hulceraque quae serpant quaeve putrescant. Absumit et excrescentes carnes. Peculiariter virilitatis vitiis utile et feminarum profluvium sistit.

- 32 Graeci cognitionem aeris nomine fecerunt et atramento sutorio. 123 Appellant enim chalcanthum. Nec ullius aequae mira natura est. Fit in Hispaniae puteis stagnisve, id genus aquae habentibus. Decoquitur ea, admixta dulci pari mensura, et in piscinas ligneas funditur. Immobiles super has transtris dependent restes lapillis extentae, quibus adhaerescens limus vitreis acinis imaginem quandem uvae reddit. Exemptum ita siccatur diebus XXX. Color est caeruleus, 124 perquam spectabili nitore, vitrumque esse creditur; diluendo fit atramentum tingendis coriis. Fit et pluribus modis, genere terrae eo in scrobes cavato, quarum e lateribus distillantes hiberno gelu stirias stalagmian vocant; neque est purius aliud. Sed ex eo candidum colorem sentientem violam, lonchoton appellant. Fit et in 125 saxorum catinis, pluvia aqua corrivato limo gelante. Fit et salis modo, flagrantissimo sole admissas dulces aquas cogente. Ideo duplici quidam differentia, fossile aut factitium appellant hoc; pallidius, et quantum colore, tantum bonitate deterius. Probant maxime Cyprium in medicinae usu. Sumitur ad depellenda ventris animalia drachmae pondere cum melle. Purgat et caput dilutum ac naribus 126 instillatum, item stomachum cum melle aut aqua mulsa sumtum. Medetur et oculorum scabritiei dolorive et caligini et oris hulceribus. Sistit et sanguinem narium, item haemorrhidum. Extrahit ossa fracta cum semine hyoscyami. Suspendit epiphoras, penicillo fronti impositum. Efficax et in emplastris ad purganda hulcera et excrescentia hulcerum. Tollit et uvas, vel si decocto tangantur; cum 127 lini quoque semine superponitur emplastris ad dolores tollendos; quodque ex eo candicat, in eo usu praefertur violaceis, si gravitati aurium per fistulas inspiretur. Vulnere etiam per se illitum sanat, sed tingit cicatrices; nuperque inventum, ursorum in arena et leonum ora inspargere illo; tantaque est vis in adstringendo, ut non queant mordere.

- XIII Etiamnum in aerariis reperiuntur, quae vocant pompholygem et 128 33 spodon. Differentia, quod pompholyx lotura paratur, spodos illota est. Aliqui id quod sit candidum levissimumque, pompholygem dixere, et esse aeris et cadmiae favillam, spodon nigriorem ponderosioresque esse, derasam parietibus fornacum, mixtis scintillis, aliquando et carbonibus. Haec aceto accepto odorem aeris praestat, 129 et si tangatur lingua, saporem horridum. Convenit oculorum medicamentis, quibuscunque vitiis occurrens et ad omnia, quae spodos;

hoc solum distat, quod huius elutior vis est. Additur et in emplastra, quibus lenis quaeritur refrigeratio et siccatio. Utilior ad omnia, quae vino lota est.

- 34 Spodos Cypria optima. Fit autem liquescentibus cadmia et 130
aerario lapide. Levissimum hoc efflatur et ocius, evolatque e fornacibus et tectis adhaerescit, a fuligine distans candore. Quod minus candidum ex eo, immaturae fornacis argumentum est; hoc quidam pompholygem vocant. Quod vero rubicundius ex iis invenitur, acriorem vim habet exhulceratque adeo, ut cum lavatur, si oculus attingat, excaecet. Est et mellei colloris spodos, in qua plurimum 131
aeris intelligitur. Sed quodcunque genus lavando fit utilius; purgatur ante penna, dein crassiore lotura. Digitis scabritiae excernuntur. Media vis eius est, quae vino lavatur. Est aliqua et in genere vini differentia. Leni enim lota collyriis oculorum minus apta putatur. Eadem efficacior hulceribus quae manant vel oris quae madent, et 132
omnibus medicamentis, quae parantur contra gangraenas. Fit et in argenti fornacibus spodos, quam vocant lauriotin. Utilissima autem oculis affirmatur, quae fiat in aurariis, nec in alia parte magis est vitae ingenia mirari. Quippe ne inquirenda essent metalla, vilissimis rebus utilitates easdem excogitavit.
- 35 Antispodon vocant cinerem fici arboris vel caprifici vel myrti 133
foliorum cum tenerrimis ramorum partibus, vel oleastri vel cotonei mali vel lentisci; item ex moris immaturis, id est, candidis, in sole arefactis, vel e buxi coma vel pseudocyperi aut rubi aut terebinthi vel oenanthes. Taurini quoque glutinis aut linteorum cinerem similiter pollere inventum est. Utuntur omnia ea crudo fictili in fornacibus, donec filigua percoquantur.
- 36 In aerariis officinis et spagma fit, iam liquato aere atque percocto, 134
additis etiamnum carbonibus flatuque accensis, ac repente vehementiori flatu exspuitur aeris palea quaedam. Solum, quo excipiat, esse stratum debet.
- 37 Facile ab ea discernitur, quam in iisdem officinis diphrygem 135
vocant Graeci, ab eo quod bis torreatur. Cuius origo triplex. Fieri enim traditur ex lapide pyrite cremato in caminis, donec excoquantur in rubricam. Fit et in Cyprio ex luto cuiusdam specus arefacto prius, mox paulatim circumdatis sarmentis. Tertio fit modo in fornacibus aeris faece subsidente. Differentiae siquidem, quod aes ipsum in catino defluit, scoria extra fornaces, flos supernatat, diphryges remanet. Quidam tradunt in fornacibus globos lapidis qui 136
coquantur, ferruminari, circa hunc aes fervere, ipsum vero non percoqui, nisi translatum in alias fornaces, et esse nodum quandam materiae; id quod ex cocto supersit, diphryga vocant. Ratio eius in medicina similis supra dictis, siccare et excrescentia consumere et perpurpare. Probatur lingua, ut eam siccet tactu statim saporemque aeris reddat.
- 38 Unum etiam aeris miraculum non omitemus. Servilia familia 137
illustris in Fastis, trientem aereum pascit auro et argento, consumentem utrumque. Origine atque natura eius incomperta est mihi.

Verba ipsa de ea re Messalae senis ponam: "Serviliorum familia habet trientem sacrum, cui summa cum cura magnificentiaque sacra quotannis faciunt; quem ferunt alias crevisse, alias decrevisse videri et ex eo aut honorem aut deminutionem familiae significari."

- XIV Proxime indicari debent metalla ferri, optimo pessimoque vitae
 39 instrumento. Siquidem hoc tellurem scindimus, serimus arbusta,
 ponimus pomario, vites squalore deciso annis omnibus cogimus
 iuvenescere; hoc exstruimus tecta, caedimus saxa omnesque ad alios
 usus ferro utimur; sed eodem ad bella, caedas, latrocinia, non
 cominus solum, sed etiam missili volucrique, nunc tormentis excusso,
 nunc lacertis, nunc vero pennato, quam sceleratissimam humani ingenii
 fraudem arbitrator. Siquidem, ut ocius mors perveniret ad hominem,
 alitem illam fecimus pennasque ferro dedimus. Quamobrem culpa
 eius non naturae fiat accepta. Aliquot experimentis probatum est,
 posse innocens esse ferrum. In foedere, quod expulsiis regibus
 populo Romano dedit Porsenna, nominatim comprehensum invenimus,
 ne ferro nisi in agro cultu uterentur. Et stilo scribere intutum,
 vetustissimi auctores prodiderunt. Magni Pompeii in tertio Consulatu
 exstat edictum in tumultu necis Clodianae, prohibentis ullum telum
 esse in Urbe.
- 40 Et tamen vita ipsa non defuit honorem mitiorem habere ferro
 quoque. Aristonidas artifex cum exprimere vellet Athamantis furorem
 Learcho filio praecipitato residentem poenitentia, aes ferrumque
 miscuit, ut rubigine eius per nitorem aeris relucente exprimeretur
 verecundiae rubor; hoc signum exstat Thebis hodierno die. Est in
 eadem urbe et ferreus Hercules, quem fecit Alcon, laborum Dei
 patientia inductus. Videmus et Romae scyphos e ferro dicatos in
 templo Martis Ultoris. Obstitit eadem naturae benignitas, exigentis
 a ferro ipso poenas rubigine, eademque providentia nihil in rebus
 mortalibus faciente, quam quod infestissimum mortalitati.
- 41 Ferri metalla ubique propemodum reperiuntur, quippe insula
 etiam Italiae Ilva gignente; minimaque difficultate cognoscuntur,
 ipso colore terrae manifesto. Sed ratio eadem excoquendis venis.
 In Cappadocia tantum quaestio est, aquae an terrae fiat acceptum,
 quoniam perfusa certo fluvio terra, neque aliter ferrum e fornacibus
 reddit. Differentia ferri numerosa. Prima in genere terrae caelive.
 Aliae molle tantum plumboque vicinius subministrant, aliae fragile
 et aerosum rotarumque usibus et clavis maxime fugiendum, cui prior
 ratio convenit; aliud brevitate sola placet clavisque caligariis, aliud
 rubiginem celerius sentit. Stricturae vocantur hae omnes, quod non
 in aliis metallis, a stringenda acie vocabulo imposito. Et fornacum
 maxima differentia est, nucleusque quidem ferri excoquitur in his ad
 indurandam aciem; aliquae modo ad densandas incudes malleorumve
 rostra. Summa autem differentia in aqua est, cui subinde candens
 immergitur. Haec alibi atque alibi utilior nobilitavit loca gloria
 ferri, sicut Bilbilin in Hispania et Turiassonem, Comum in Italia,
 cum ferraria metalla in his locis non sint. Ex omnibus autem
 generibus palma Serico ferro est. Seres hoc cum vestibis suis

- pellibusque mittunt. Secunda Parthico; neque alia genera ferri ex mera acie temperantur; ceteris enim admiscetur mollior complexus. In nostro orbe aliubi vena bonitatem hanc praestat, ut in Noricis, aliubi factura, ut Sulmone aqua, uti diximus; quippe cum in exa- 146
cuendo oleares cotes aquariaeque differant et oleo delicatior fiat acies. Mirumque, cum excoquatur vena, aquae modo liquari ferrum, postea in spongas frangi. Tenuiora ferramenta oleo restingui mos est, ne aqua in fragilitatem durentur. A ferro sanguis humanus se ulciscitur; contactum namque eo celerius subinde rubiginem trahit.
- 42 De magnete lapide suo loco dicemus concordiaeque quam cum ferro 147
habet. Sola haec materia vires ab eo lapide accipit retinetque longo tempore, aliud apprehendens ferrum, ut anulorum catena spectetur interdum, quod imperitum vulgus appellat ferrum vivum; vulneraque tali asperiora fiunt. Lapis hic et in Cantabria nascitur, non ille 148
magnes verus caute continua, sed sparsa bullatione, (ita appellant,) nescio an vitro fundendo perinde utilis; nondum enim expertus est quisquam; ferrum utique inficit eadem vi. Magnete lapide Dino-
chares architectus Alexandriae Arsinoes templum concamerare inchoaverat, ut in eo simulacrum eius e ferro pendere in aere videretur. Intercessit mors et ipsius et Ptolemaei, qui id sorori suae iusserat fieri.
- XV Metallorum omnium vena ferri largissima est. Cantabriae mari- 149
43 timae parte quam Oceanus alluit, mons praerupte altus, incredibile dictu, totus ex ea materie est, ut in ambitu Oceani diximus. Ferrum accensum igni, nisi duretur ictibus, corrumpitur. Rubens non est habile tundendo, neque antequam albescere incipiat. Aceto aut alumine illitum fit aeri simile. A rubigine vindicatur cerussa et gypso et liquida pice. Haec est temperatura a Graecis antipathia 150
dicta. Ferunt quidam et religione quadam id fieri. Et exstare ferream catenam apud Euphratem amnem, in urbe quae Zeugma appellatur, qua Alexander Magnus ibi iunxerat pontem, cuius anulos, qui refecti sunt, rubigine infestari, carentibus ea prioribus.
- 44 Medicina e ferro est et alia, quam secandi. Namque circumscribi 151
circulos terve circumlato mucrone, et adultis et infantibus prodest contra noxia medicamenta, et praefixisse in limine e sepulcro evulsos clavos adversus nocturnas lymphationes; pungique leviter mucrone, quo percussus homo sit, contra dolores laterum pectorumque subitos, qui punctionem afferant. Quaedam ustione sanantur, privatim vero canis rabidi morsus. Quippe etiam praevalente morbo, expavescentesque potum, usta plaga illico liberantur. Calefit etiam ferro candente aqua in multis vitiis, privatim verro dysentericis.
- 45 Est et rubigo ipsa in remediis, et sic Telephum proditur sanasse 152
Achilles, sive id aerea, sive ferrea cuspidem fecit. Ita certe pingitur eam decutiens gladio. Sed rubigo ferri deraditur humido ferro clavis veteribus. Potentia eius ligare, siccare, sistere; emendat alopecias illita. Utuntur et ad scabritias genarum pusulasque totius corporis 153
cum cera et oleo myrteo, ad ignes vero sacros ex aceto, item ad scabiem, paronychia, in liateolis. Sistit et feminarum profluvia imposita velleribus. Plagis quoque recentibus vino diluta et cum

myrrha subacta et condylomatis ex aceto prodest. Podagras quoque illita lenit.

46 Squama quoque ferri in usu est ex acie aut mucronibus, maxime 154 simili, sed acriore vi, quam rubigo, quamobrem et contra epiphoras oculorum assumitur. Sanguinemque sistit, cum vulnera maxime ferro fiant. Sistit et feminarum profluvia. Imponitur et contra lienum vitia. Haemorrhoidas compescit hulcerumque serpentia. Et genis prodest, farinae modo adpersa paulisper. Praecipua tamen com- 155 mendatio eius in hygremplastro ad purganda vulnera fistulasque et omne callum erodendum et rasis ossibus carnes recreandas. Componitur hoc modo: picis oboli sex, Cimoliae cretae drachmae sex, aeris tusi drachmae duae, squamae ferreae totidem, cerae sex, olei sextarius. His adiicitur, cum sunt repurganda vulnera aut replenda, ceratum.

XVI Sequitur natura plumbi. Cuius duo genera, nigrum atque can- 156 didum. Pretiosissimum candidum, a Graecis appellatum cassiteron fabuloseque narratum in insulas Atlantici maris peti vitilibusque navigiis circumsutis corio advehi. Nunc certum est, in Lusitania gigni et in Gallaecia, summa tellure arenosa et coloris nigri; pondere tantum ea deprehenditur. Interveniunt et minuti calculi, maxime 157 torrentibus siccatis. Lavant eas arenas metallici, et quod subsidit, coquunt in fornacibus. Invenitur et in aurariis metallis, quae aluta vocant, aqua immissa eluente calculos nigros paulum candore variatos, quibus eadem gravitas quae auro; et ideo in calathis, in quibus aurum colligitur, remanent cum eo, postea caminis separantur conflatique in album plumbum resolvuntur. Non fit in Gallaecia nigrum, 158 cum vicina Cantabria nigro tantum abundet, nec ex albo argentum, cum fiat ex nigro. Iungi inter se plumbum nigrum sine albo non potest, nec hoc ei sine oleo, ac ne album quidem secum sine nigro. Album habuit auctoritatem et Iliacis temporibus, teste Homero, cassiteron ab illo dictum. Plumbi nigri origo duplex est; aut enim 159 sua provenit vena, nec quidquam aliud ex se parit, aut cum argento, nascitur mixtisque venis conflatur. Eius qui primus fluit in fornacibus liquor, stannum appellatur, qui secundus, argentum, quod remansit in fornacibus, galena, quae est tertia portio additae venae. Haec rursus conflata dat nigrum plumbum deductis partibus duabus.

XVII Stannum illitum aeneis vasis saporem gratiorem facit et compescit 160 aeruginis virus, mirumque, pondus non auget. Specula quoque ex eo laudatissima, ut diximus, Brundisii temperabantur, donec, argenteis uti coepere et ancillae. Nunc adulteratur stannum addita aeris candidi tertia portione in plumbum album. Fit et alio modo, mixtis albi plumbi nigrique libris. Hoc nunc aliqui argentarium appellant. Idem et tertiarium vocant, in quo duae nigri portiones sunt et tertia albi. Pretium eius in libras X X; hoc fistulae solidantur. Improbiores ad tertiarium additis aequis partibus albi argentarium 161 vocant et eo quae volunt incoquunt. Pretia huius faciunt in pondo C, LX X. Albo per se sincero pretia sunt X X, nigro septem. Albi natura plus aridi habet, contraque nigri tota humida est. Ideo

album nulli rei sine mixtura utile est. Neque argentum ex eo plumbatur, quoniam prius liquescit argentum. Confirmant, quodsi minus albo nigri quam satis sit misceatur, erodi ab eo argentum. Album incoquitur aereis operibus Galliarum invento, ita ut vix discerni possit ab argento, eaque incoctilia vocant. Deinde et argentum incoquere simili modo coepere equorum maxime ornamentis, iumentorum iugis, in Alesia oppido; reliqua gloria Biturigum fuit. Coepere deinde et esseda et vehicula et petorita exornare, similique modo ad aurea quoque, non modo argentea, staticula inanis luxuria pervenit, quaeque in scyphis cerni prodigium erat, haec in vehiculis atteri cultus vocatur. Plumbi albi experimentum in charta est, ut liquefactum pondere videatur, non calore, rupisse. India neque aes neque plumbum habet gemmisque suis ac margaritis haec permutat.

49 Nigro plumbo ad fistulas laminasque utimur, laboriosius in Hispania eruto totasque per Gallias, sed in Britannia summo terrae corio adeo large, ut lex ultro dicatur, ne plus certo modo fiat. Nigri generibus haec sunt nomina: Ovetanum, Caprariense, Oleastrense. Nec differentia ulla scoriae, modo sit excocta diligenter. Mirumque in his solis metallis, quod derelicta fertilius revivescunt. Hoc videtur facere laxatis spiramentis ad satietatem infusus aer aequae ut feminas quasdam foecundiores facere abortus. Nuper id compertum in Baetica Santarensi metallo, quod locari solitum X CC M annuis, postquam obliteratum erat, CCLV locatum est. Simili modo Antonianum in eadem provincia pari locatione pervenit ad pondo CCCC vectigalis. Et mirum aqua addita non liquescere vasa e plumbo constat, eadem in aqua calculus aereusve quadrans si addatur, vas peruri.

XVIII In medicina per se plumbi usus est cicatrices reprimere adal- 166
50 ligatisque lumborum et renum parti laminis frigidioris natura inhibere impetus Veneris. Visaque in quiete Venerea sponte naturae erumpentia usque in morbi genus, his laminis Calvus orator cohibuisse traditur viresque corporis studiorum labori custodisse. Nero (quoniam ita diis placuit) princeps, lamina pectori imposita sub ea cantica exclamans, alendis vocibus demonstravit rationem. Coquitur ad 167
medicinae usus patinis fictilibus, substrato sulphuris minuto, laminis impositis tenuibus opertisque sulphure et ferro mixtis. Cum coquitur, munienda in eo opere foramina spiritus convenit; alioqui plumbi fornacium halitus noxius sentitur et pestilens, et canibus ocissime, omnium vero metallorum, muscis et culicibus; quamobrem non sunt ea taedia in metallis. Quidam in coquendo scobem plumbi lima 168
quaesitam sulphuri miscent, alii cerussam potius quam sulphur. Fit et lotura plurimi usus in medicina, cum se ipso teritur in mortariis plumbeis addita aqua caelesti, donec crassescat. Postea supernatans aqua tollitur spongiis; quod crassissimum fuit, siccatum dividitur in pastillos. Quidam limatum plumbum sic terunt, quidam etiam plumbaginem admiscunt, alii vero acetum, alii vinum, alii adipem, alii rosam. Quidam in mortario lapideo et maxime Thebaico, plumbeo 169
pistillo terere malunt, candidiusque fit ita medicamentum. Id autem quod ustum est plumbum, lavatur et teritur ut cadmia. Potest

adstringere, sistere, contrahere cicatrices. Usus enim ex eodem et in oculorum medicamentis et maxime contra proidentiam eorum et inanitatem hulcerum excrescentiave rimasque sedis aut haemorrhoidas aut condylomata. Ad haec maxime lotura plumbi facit, cinis autem 170 usti ad hulcera serpentina aut sordida, eademque quae chartis ratio profectus. Uritur autem in patinis per laminas minutas cum sulphure, versatum rudibus ferreis aut ferulaceis, donec liquor mutetur in cinerem. Dein refrigeratum teritur in farinam. Alii limatam scobem in fictili crudo coquunt in caminis, donec parcoquatur figlinum. Aliqui cerussam miscent pari mensura aut hordeum teruntque, ut in crudo dictum est, et praeferunt sic tritum plumbum spodio Cyprio.

51 Scoria quoque plumbi in usu est optimaque, quae ad luteum 171 maxime colorem accedit, sine plumbi reliquiis aut sulphuris specie et terra carens. Lavatur haec in mortariis minutim fracta, donec aqua luteum colorem trahat, et transfunditur in vas purum, idque saepius, usque dum subsidat, quod utilissimum est; eosdemque effectus habet, quos plumbum, sed acriores. Mirari succurrit experientiam vitae, ne faece quidem rerum excrementorumque foeditate intentata tot modis.

52 Fit et spodium ex plumbo eodem modo, quo ex Cyprio aere 172 diximus. Lavatur in linteis raris aqua caelesti separaturque terrenum transfusione cribratumque teritur. Quidam pulverem pennis detergere malunt ac terere in vino odorato.

53 Est et molybdaena, quam alio loco galenam vocavimus, vena 173 argenti plumbique communis. Melior haec, quanto magis auri coloris quantoque minus plumbosa, friabilis et modice gravis. Cocta cum oleo iocineris colorem trahit. Adhaerescit et auri et argenti fornacibus. Et hanc metallicam vocant. Laudatissima quae in Zephyrio fiat. Probantur minime terrenae minimeque lapidosae; coquuntur lavanturque scoriae modo. Usus in liparas, ad leniendam 174 refrigerandaque hulcera emplastrisque, quae non alligantur; sed illita ad cicatricem perducunt in teneris corporibus mollissimisque partibus. Compositio eius est libris tribus et cerae libra una, olei tribus heminis, quod in senili corpore cum fracibus additur. Temperatur et cum spuma argenti et scoria plumbi ad dysenteriam et tenesnum, fovendo calida.

54 Psimmythium quoque hoc est cerussam plumbariae dant officinae. 175 Laudatissimum in Rhodo. Fit autem ramentis plumbi tenuissimis super vas aceti asperrimi impositis atque ita distillantibus. Quod ex eo cecidit in ipsum acetum, arefactum molitur et cribratur iterumque aceto mixto in pastillos dividitur et in sole siccatur aestate. Fit et alio modo, addito in urceos aceti plumbo, obturatos per dies decem, derasoque ceu situ ac rursus reiecto, donec deficiat materia. Quod 176 derasum est, teritur et cribratur et coquitur in patinis misceturque rudiculis donec rubescat et simile sandarachae fiat. Dein lavatur dulci aqua, donec nubeculae omnes eluantur. Siccatur similiter postea et in pastillos dividitur. Vis eius eadem, quae supra dictis, levissima tantum ex omnibus, praeterque ad candorem feminarum.

Est autem letalis potus, sicut spumae argenti. Postea cerussa ipsa si coquatur, rufescit.

55 Sandarachae quoque propemodum dicta natura est. Invenitur 177 autem et in aurariis et in argentariis metallis, melior quo magis rufa quoque magis virus redolens ac pura friabilisque. Valet purgare, sistere, excalfacere, perrodere. Summa eius dos septica. Explet alopecias ex aceto illita. Additur oculorum medicamentis. Fauces purgat cum melle sumta. Suspiriosis tussientibusque iucunde medetur cum resina terebinthina in cibo sumta. Suffita quoque cum cedro, ipso nidore iisdem medetur.

56 Et arsenicum ex eadem est materia. Quod optimum, coloris 178 etiam in auro excellentis; quod vero pallidius aut sandarachae simile est, deterius existimatur. Est et tertium genus, quo miscetur aureus color sandarachae. Utraque haec squamosa. Illud vero siccum purumque, gracili venarum discursu fissile. Vis eadem qua supra, sed acrior. Itaque et causticis additur et psilothris. Tollit et pterygia digitorum carnesque narium et condylomata et quidquid excrescit. Torretur, ut validius prosit, in nova testa, donec mutet colorem.

C. PLINII SECUNDI
NATURALIS HISTORIAE

LIBER XXXV.

- Pro-
oem.1 **M**ETALLORUM, quibus opes constant, agnascentiumque eis 1
natura indicata propemodum est, ita connexis rebus, ut immensa
medicinae silva officinarumque tenebrae et morosa caelandi fingendique
ac tingendi subtilitas simul dicerentur. Restant terrae ipsius genera
lapidumque, vel numerosiore serie, plurimis singula a Graecis prae-
cipue voluminibus tractata. Nos in iis brevitatem sequemur utilem
- Cap. I instituto, modo nihil necessarium aut naturale omittentes. Primumque 2
dicemus quae restant de pictura, arte quondam nobili, tunc cum
expeteretur a Regibus populisque, et alios nobilitante, quos esset
dignata posteris tradere, nunc vero in totum marmoribus pulsa, iam
quidem et auro, nec tantum ut parietes toti operiantur, verum et
interraso marmore vermiculatisque ad effigies rerum et animalium
crustis. Non placent iam abaci nec spatia montis in cubiculo dilatata;
coepimus et lapidem pingere. Hoc Claudii principatu inventum, 3
Neronis vero, maculas quae non essent, crustis inserendo, unitatem
variare, ut ovatus esset Numidicus, ut purpura distingueretur Syn-
nadicus, qualiter illos nasci optarent deliciae. Montium haec subsidia
deficientium; nec cessat luxuria id agere, ut quam plurimum in-
cendiis perdat.
- II Imaginum quidem pictura, qua maxime similes in aevum propa- 4
2 gabantur figurae, in totum exolevit. Aerei ponuntur clypei, argenteae
facies surdo figurarum discrimine, statuarum capita permutantur,
vulgatis iam pridem salibus etiam carminum. Adeo materiam conspici
malunt omnes, quam se nosci. Et inter haec pinacothecas veteribus
tabulis consuunt alienasque effigies colunt, ipsi honorem non nisi in
pretio ducentes, ut frangat heres, furisque detrahat laqueus. Itaque 5
nullius effigie vivente, imagines pecuniae, non suas relinquunt. Iidem
palaestras athletarum imaginibus et ceromata sua exornant, et Epicuri
vultus per cubicula gestant ac circumferunt secum. Natali eius
vicesima Luna sacrificant feriasque omni mense custodiunt, quas
icadas vocant, hi maxime qui se ne viventes quidem nosci volunt.

Ita est profecto : artes desidia perdidit, et quoniam animorum imagines non sunt, negliguntur etiam corporum. Aliter apud maiores in atriis haec erant quae spectarentur, non signa externorum artificum, nec aera aut marmora; expressi cera vultus singulis disponebantur armariis, ut essent imagines, quae comitarentur gentilitia funera; semperque defuncto aliquo totus aderat familiae eius, qui unquam fuerat, populus. Stemmata vero lineis discurrebant ad imagines pictas. Tablina codicibus implebantur et monumentis rerum in magistratu gestarum. Aliae foris et circa limina animorum ingentium imagines erant, affixis hostium spoliis, quae nec emtori refigere liceret; triumphabantque etiam dominis mutatis ipsae domus, et erat haec stimulatio ingens, exprobrantibus tectis, quotidie imbellem dominum intrare in alienum triumphum. Exstat Messalae oratoris indignatio, qua prohibuit inseri genti suae Levinorum alienam imaginem. Similis causa Messalae seni expressit volumina illa, quae de familiis condidit, cum Scipionis Pomponiani transisset atrium vidissetque adoptione testamentaria Salutiones, (hoc enim fuerat cognomen,) Africanorum dedecore irrepentes Scipionum nomini. Sed pace Messalarum dixisse liceat, etiam mentiri clarorum imagines erat aliquis virtutum amor, multoque honestius, quam mereri, ne quis suas expeteret. Non est praetereundum et novitium inventum. Siquidem non ex auro argentove aut certe ex aere in bibliothecis dicantur illis, quorum immortales animae in locis iisdem loquuntur; quin immo etiam quae non sunt, finguntur pariuntque desideria non traditos vultus, sicut in Homero evenit. Quo maius (ut equidem arbitror) nullum est felicitatis specimen, quam semper omnes scire cupere, qualis fuerit aliquis. Asinii Pollionis hoc Romae inventum, qui primus bibliothecam dicendo ingenia hominum rem publicam fecit. An priores coeperint Alexandriae et Pergami reges, qui bibliothecas magno certamine instituere, non facile dixerim. Imaginum amore flagrasse quondam testes sunt et Atticus ille Ciceronis, edito de his volumine, et Marcus Varro benignissimo invento, insertis voluminum suorum fecunditati non nominibus tantum septingentorum illustrium sed et aliquo modo imaginibus, non passus intercidere figuras aut vetustatem aevi contra homines valere, inventor muneris etiam Diis invidiosi, quando immortalitatem non solum dedit, verum etiam in omnes terras misit, ut praesentes esse ubique et claudi possent.

III Et hoc quidem alienis ille praestitit. Suorum vero clypeos in sacro vel publico dicare privatim primus instituit (ut reperio) Appius Claudius, qui Consul cum Servilio fuit anno Urbis CCLIX. Posuit enim in Bellonae aede maiores suos, placuitque in excelso spectari et titulos honorum legi; decora res, utique si liberum turbam parvulis imaginibus ceu nidum aliquem subolis pariter ostendant, quales clypeos nemo non gaudens favensque adspicit.

4 Post eum M. Aemilius, collega in Consulatu Quinti Lutatii, non in Basilica modo Aemilia, verum et domi suae posuit, id quoque Martio exemplo. Scutis enim, qualibus apud Troiam pugnatum, continebantur imagines, unde et nomen habuere clypeorum, non ut

perversa grammaticorum subtilitas voluit, a cluendo. Origo plena virtutis, faciem reddi in scuto cuiusque, qui fuerit usus illo. Poeni et ex auro factitavere et clypeos et imagines secumque in castris vexere. Certe captis eis talem Hasdrubalis invenit Marcius, Scipionum in Hispania ultor; isque clypeus supra fores Capitolinae aedis re ad incendium primum fuit. Maiorum quidem nostrum tanta pietas in ea re agitur, ut L. Manlio, Q. Fulvio Cos. anno Urbis DLXXV, M. Aufidius tutelae Capitolii redemptor, docuerit patres, argenteos esse clypeos, qui pro aedis per aliquot iam lustra assignabantur.

5 De picturae initiis incerta, nec instituti operis quaestio est. 15
Aegyptii sex millibus annorum apud ipsos inventam, priusquam Graeciam transiret, affirmant, vana praedicatione, ut palam est; Graeci autem alii Sicyone, alii apud Corinthios repertam, omnes umbra hominis lineis circumducta. Itaque talem primam fuisse; secundam singulis coloribus et monochromaton dictam, postquam operosior inventa erat; duratque talis etiam nunc. Inventam linearem dicunt a Philocle Aegyptio, vel Cleanthe Corinthio. Primi 16
exercuere Ardices Corinthius et Telephanes Sicyonius, sine ullo etiam colore, iam tamen spargentes lineas intus. Ideo et quos pingerent, adscribere institutum. Primus invenit eas colorare, testa (ut ferunt) trita, Cleophantus Corinthius. Hunc eodem nomine alium fuisse, quam tradit Cornelius Nepos secutum in Italiam Damarratum, Tarquinii Prisci regis Romani patrem, fugientem a Corintho tyranni iniurias Cypseli, mox docebimus.

6 Iam enim absoluta erat pictura etiam in Italia. Exstant certe 17
hodieque antiquiores Urbe picturae Ardeae in aedibus sacris, quibus equidem nullas aequae demiror, tam longo aevo durantes in orbitate tecti, veluti recentes; similiter Lanuvii, ubi Atalanta et Helena cominus pictae sunt nudaе ab eodem artifice, utraque excellentissima forma, sed altera ut virgo, ne ruinis quidem templi concussae. Gaius 18
princeps tollere eas conatus est, libidine accensus, si tectorii natura permisisset. Durant et Caere, antiquiores et ipsae. Fatebiturque, quisquis eas diligenter aestimaverit, nullam artium celerius consummatam, cum Iliacis temporibus non fuisse eam appareat.

IV Apud Romanos quoque honos mature huic arti contigit. Siquidem 19

7 cognomina ex ea Pictorum traxerunt Fabii clarissimae gentis, princepsque eius, cognominis ipse, aedem Salutis pinxit anno Urbis conditae CCCCL, quae pictura duravit ad nostram memoriam, aede Claudii principatu exusta. Proxime celebrata est, in Foro boario aede Herculis, Pacuvii poetae pictura. Ennii sorore genitus hic fuit, clarioremque eam artem Romae fecit gloria scenae. Postea non est 20
spectata honestis manibus, nisi forte quis Turpilium equitem Romanum e Venetia nostrae aetatis velit referre, pulchris eius operibus hodieque Veronae exstantibus. Laeva is manu pinxit, quod de nullo ante memoratur. Parvis gloriabatur tabellis, extinctus nuper in longa senecta, Titidius Labeo Praetorius, etiam Proconsulatu provinciae Narbonensis functus. Sed ea res in risu et contumelia erat. Fuit et 21

- principum virorum non omittendum de pictura celebre consilium. Qu. Pedius, nepos Qu. Pedii Consularis triumphalisque a Caesare Dictatore coheredis Augusto dati, cum natura mutus esset, cum Messala orator, ex eius familia pueri avus erat, picturam docendum censuit, idque etiam Divus Augustus comprobavit; puer magni profectus in ea arte obiit. Dignatio autem praecipua Romae in ²² (ut existimo) a M. Valerio Max. Messala; princeps tabulam picturam proëlii, quo Carthaginienses et Hieronem in Sicilia vicerat, proposuit in latere Curiae Hostiliae, anno ab Urbe condita CCCCXC. Fecit hoc idem et L. Scipio tabulamque victoriae suae Asiaticae in Capitolio posuit; idque aegre tulisse fratrem Africanum tradunt, haud immerito, quando filius eius illo proelio captus fuerat. Non dissimilem offensi- ²³ onem et Aemiliani subiit Lucius Hostilius Mancinus, qui primus Carthaginem irruperat, situm eius expugnationesque depictas proponendo in Foro et ipse assistens populo spectanti singula enarrando, qua comitate proximis comitiis consulatum adeptus est. Habuit et scena ludis Claudii Pulchri magnam admirationem picturae, cum ad regularum similitudinem corvi decepti imagine advolarent.
- 8 Tabulis autem externis auctoritatem Romae publice fecit primus ²⁴ omnium Lucius Mummius, cui cognomen Achaici victoria dedit. Namque cum in praeda vendenda rex Attalus X VI emisset tabulam Aristidae, Liberum patrem, pretium miratus suspicatusque aliquid in ea virtutis, quod ipse nesciret, revocavit tabulam, Attalo multum querente, et in Cereris delubro posuit, quam primam arbitror picturam externam Romae publicatam. Deinde video et in Foro positas vulgo. Hinc enim ille Crassi oratoris lepos agentis sub Veteribus, cum testis ²⁵ compellatus instaret: Dio ergo, Crasse, qualem me reris? Talem, inquit, ostendens in tabula pictum inficetissime Gallum exserentem linguam. In Foro fuit et illa pastoris senis cum baculo, de qua Teutonorum respondit legatus interrogatus, quanti eum aestimaret, sibi donari nolle talem vivum verumque.
- 9 Sed praecipuam auctoritatem tabulis publice fecit Caesar Dictator, ²⁶ Aiace et Medea ante Veneris Genetricis aedem dicatis; post eum M. Agrippa, vir rusticitati propior quam deliciis. Exstat certe eius oratio magnifica et maximo civium digna de tabulis omnibus signisque publicandis, quod fieri satius fuisset, quam in villarum exsilia pelli. Verum eadem illa torvitas tabulas duas Aiace et Veneris mercata est a Cyzicenis X III. In Thermarum quoque calidissima parte marmo-
ribus incluserat parvas tabellas, paulo ante cum reficerentur, sublatas.
- 10 Super omnes Divus Augustus in Foro suo celeberrima in parte ²⁷ posuit tabulas duas, quae belli faciem pictam habent et triumphum. Idem Castores ac Victoriā posuit et quas dicemus sub artificum mentione in templo Caesaris patris. Idem in Curia quoque, quam in Comitio consecrabat, duas tabulas impressit parieti, Nemeam seden-
tem supra leonem, palmigeram ipsam, adstante cum baculo sene, cuius supra caput tabula bigae dependet. Nicias scripsit se inussisse; ²⁸ tali enim usus est verbo. Alterius tabulae admiratio est, puberem filium seni patri similem esse, salva aetatis differentia, supervolante

aquila draconem complexa. Philochares hoc suum opus esse testatus est. Immensa, vel unam si tantum hanc tabulam aliquis aestimet, potentia artis, cum propter Philocharem, ignobilissimos alioqui Glauconem filiumque eius Aristippum Senatus populi Romani tot seculis spectet. Posuit et Tiberius Caesar minime comis Imperator in templo ipsius Augusti, quas mox indicabimus.

- V Hactenus dictum sit de dignitate artis morientis. Quibus colo- 29
 11 ribus singulis primi pinxissent, diximus, cum de pigmentis traderemus in metallis. Qui monochromatea genera picturae vocaverint, qui deinde et quae et quibus temporibus invenerint, dicemus in mentione artificum, quoniam indicare naturas colorum, prior causa operis instituti est. Tandem se ars ipsa distinxit et invenit lumen atque umbras, differentia colorum alterna vice sese excitante. Postea deinde adiectus est splendor, alius hic quam lumen; quem, quia inter hoc et umbram esset, appellaverunt tonon, commissuras vero colorum et transitus, harmogen.
- VI Sunt autem colores austeri aut floridi. Utrumque natura aut mix- 30
 12 tura evenit. Floridi sunt, quos dominus pingenti praestat, minium, Armenium, cinnabaris, chrysocolla, Indicum, purpurissum. Ceteri austeri. Ex omnibus alii nascuntur, alii fiunt. Nascuntur Sinopsis, rubrica, paraetonium, melinum, Eretria, auripigmentum. Ceteri finguntur, primumque quos in metallis diximus; praeterea e vilioribus ochra, cerussa usta, sandaracha, sandyx, Syricum, atramentum.
- 13 Sinopsis inventa est primum in Ponto; nomen a Sinope urbe. 31
 Nascitur et in Aegypto, Balearibus, Africa, sed optima in Lemno et in Cappadocia, effossa e speluncis. Quae saxis adhaesit, excellit. Glebis suis colos, extra maculosus. Hacque usi sunt veteres ad splendorem. Species Sinopidis tres; rubra, et minus rubens, et inter has media. Pretium optimae in libras, X III. Usus ad penicillum, aut si lignum colorare libeat. Eius, quae ex Africa venit, octoni 32
 asses; cicerculum appellant. Quae magis ceteris rubet, utilior abacis. Idem pretium eius, quae pressior vocatur et est maxime fusca. Usus eius ad bases abacorum. In medicina vero blandus emplastrisque et malagmatis, sive sicca compositione eius sive liquida, facilis; contra hulcera in humore sita, veluti oris, sedis. Alvum sistit infusa, feminarum profluvia, pota denarii pondere. Eadem adusta siccatur scabritias oculorum, e vino maxime.
- 14 Rubricae genus in ea voluere intelligi quidam secundae auctori- 33
 tatis; palmam enim Lemniae dabant. Minio proxima haec est, multum antiquis celebrata cum insula, in qua nascitur. Nec nisi signata venundabatur, unde et sphragidem appellavere; hac minium sublinunt adulterantque. In medicina, praeclara res habetur. Epi- 34
 phoras enim oculorum mitigat et dolores circumlita. Aegilopas manare prohibet. Sanguinem reicientibus ex aceto datur bibenda. Bibitur et contra lienum renunquae vitia et purgationes feminarum, item et contra venena et serpentium ictus terrestrium marinorumque, omnibus ideo antidotis familiaris.

- 15 Ex reliquis rubricae generibus, fabris utilissima Aegyptia et 35
Africana, quoniam maxime sorbentur picturis.
- 16 Nascitur autem et in ferrariis metallis ochra; ex ea fit exusta
rubrica in ollis novis luto circumlitis. Quo magis arsit in caminis,
hoc melior. Omnis autem rubrica siccatur ideoque et emplastris con-
venit, igni etiam sacro.
- 17 Sinopidis Ponticae selibra, silis lucidi libris X et melini Graeci- 36
ensis duabus mixtis tritisque una per dies XII, leucophorum fit. hoc
est, glutinum auri, cum inducitur ligno.
- 18 Paraetonion nomen loci habet ex Aegypto: spumam maris esse
dicunt solidatam cum limo, et ideo conchae minutae inveniuntur in eo.
Fit et in Creta insula atque Cyrenis. Adulteratur Romae creta
Cimolia decocta conspissataque. Pretium optimo in pondo sex, X I.
E candidis coloribus pinguisimum et tectoriis tenacissimum, propter
laevorem.
- 19 Melinum candidum et ipsum est, optimum in Melo insula. In 37
Samo quoque nascitur; sed eo non utuntur pictores propter nimiam
pinguitudinem. Accubantes effodiunt ibi, inter saxa venas scrutantes.
In medicina eundem usum habet, quem Eretria creta. Praeterea
linguam tactu siccatur. Pilos detrahit et mitigat. Pretium in libras
sestertii singuli. Est et colos tertius e candidis, cerussae, cuius
rationem in plumbi metallis diximus. Fuit et terra per se in Theodoti
fundo inventa Smyrnae, qua veteres ad navium picturas utebantur.
Nunc omnis ex plumbo et aceto fit, ut diximus.
- 20 Usta casu reperta incendio Piraei, cerussa in orci cremata. Hac 38
primus usus est Nicias supra dictus. Optima nunc Asiatica habetur,
quae et purpurea appellatur. Pretium eius in libras X VI. Fit et
Romae cremato sile marmoroso et restincto aceto. Sine usta non
fiunt umbrae.
- 21 Eretria terrae suae habet nomen. Hac Nicomachus et Parrhasius
usi. Refrigerat emolliquit. Explet vulnera, si coquatur, ad siccanda
utilis, praecipua et capitis doloribus et ad deprehendenda pura.
Subesse enim ea intelligunt, si ex aqua illita non arescat.
- 22 Sandaracham et ochram Iuba tradit in insula Rubri maris Topazo 39
nasci; inde nunc pervehuntur ad nos. Sandaracha quomodo fieret,
diximus. Fit et adulterina ex cerussa in fornace cocta. Colos esse
debet flammeus. Pretium in libras, asses quini.
- 23 Haec si torreatur aequa parte rubrica admixta sandycem facit, 40
quanquam animadverto Virgilium existimasse herbam id esse, illo
versu: —

Sponte sua sandyx pascentes vestiet agnos.

Pretium in libras, dimidium eius, quod sandarachae. Nec sunt alii
duo colores maioris ponderis.

- 24 Inter factitios est et Syricum, quo minium sublini diximus. Fit
autem Sinopide et sandyce mixtis.

- 25 Atramentum quoque inter factitios erit, quanquam est et terra 41
geminae originis. Aut enim salsuginis modo emanat, aut terra ipsa
sulphurei coloris ad hoc probatur. Inventi sunt pictores, qui e

sepulcris carbones infectos effoderent. Importuna haec omnia ac novitia. Fit enim et fuligine pluribus modis, resina vel pice exustis. Propter quod officinas etiam aedificavere, fumum eum non emittentes; laudatissimum eodem modo fit e tedis. Adulteratur fornacum balnearumque fuligine, quo ad volumina scribenda utuntur. Sunt qui et vini faecem siccata excoquant; affirmantque, si ex bono vino faex fuerit, Indici speciem id atramentum praebere. Polygnotus et Micon celeberrimi pictores Athenis e vinaceis fecere; tryginon appellant. Apelles commentus est ex ebore conibusto facere, quod elephantinum vocavit. Apportatur et Indicum, inexploratae adhuc inventionis mihi. Fit etiam apud infectores ex flore nigro, qui adhaerescit aereis cortinis. Fit et e tedis ligno combusto tritisque in mortario carbonibus. Mira in hoc sepiarum natura; sed ex his non fit. Omne autem atramentum Sole perficitur, librarium gummi, tectorium glutino admixto. Quod autem aceto liquefactum est, aegre eluitur.

26 E reliquis coloribus, quos a dominis dari diximus propter magnitudinem pretii, ante omnes est purpurissum e creta argentaria; cum purpuris pariter tingitur bibitque eum colorem celerius lanis. Praecipuum est primum, fervente ahenis rudibus medicamentis inebriatum; proximum egesto eo, addita creta in ius idem. Et quoties id factum est, levatur bonitas pro numero, dilutiore sanie. Quare Puteolanum potius laudatur quam Tyrium aut Gaetulicum vel Laconicum, unde pretiosissimae purpurae. Causa est, quod hysgino maxime inficitur rubiamque cogitur sorbere. Vilissimum a Canusio. Pretium huic a singulis denariis in libras ad triginta. Pingentes sandyce sublita, mox ovo inducentes purpurissum, fulgorem minui faciunt. Si purpuram facere malunt, caeruleum sublinunt, mox purpurissum ex ovo inducunt.

27 Ab hoc maxima auctoritas Indico. Ex India venit, arundinum spumae adhaeresciente limo; cum cernitur, nigrum; at in diluendo mixturam purpurae caeruleique mirabilem reddit. Alterum genus eius est in purpurariis officinis innatans cortinis; et est purpurae spuma. Qui adulterant, vero Indico tingunt stercora columbina, aut cretam Selinusiam vel anulariam vitro inficiunt. Probatum carbone. Reddit enim, quod sincerum est, flammam excellentis purpurae, et dum fumat, odorem maris. Ob id quidam e scopulis id colligi putant. Pretium Indico X X in libras. In medicina Indicum rigores et impetus sedat siccataque hulnera.

28 Armenia mittit, quod eius nomine appellatur. Lapis est hic quoque chrysocollae modo infectus, optatusque est, qui maxime vicinus est, communicato colore cum caeruleo. Solebant librae eius tricenis nummis taxari. Inventa per Hispanias arena est, similem curam recipiens. Itaque ad denarios senos vilitas rediit. Distat a caeruleo candore modico, qui teneriorem hunc efficit colorem. Usus in medicina ad pilos tantum alendos habet maximeque in palpebris.

29 Sunt etiamnum novitii duo colores et vilissimi: viride quod Appianum vocatur et chrysocollam mentitur, ceu parum multa dicta

sint mendacia eius. Fit et ex creta viridi, aestimatum sestertiis in libras.

- 30 Anulare quod vocant, candidum est, quo muliebres picturae illuminantur. Fit et ipsum ex creta, admixtis vitreis gemmis ex vulgi anulis, unde et anulare dictum.

VII Ex omnibus coloribus cretulam amant udoque illini recusant pur- 49

- 31 purissimum, Indicum, caeruleum, Melinum, auripigmentum, Appianum, cerussa. Cerae tinguntur iisdem coloribus ad eas picturas, quae inuruntur, alieno parietibus genere, sed classibus familiari, iam vero et onerariis navibus, quoniam et pericula expingimus, ne quis miretur et rogos pingi. Iuvatque pugnatorios ad mortem aut certe caedem speciose vehi. Qua contemplatione tot colorum tanta varietate subit antiquitatem mirari.

- 32 Quatuor coloribus solis immortalia illa opera fecere, ex albis 50 Melino, ex silaceis Attico, ex rubris Sinopide Pontica, ex nigris atramento, Apelles, Echion, Melanthius, Nicomachus, clarissimi pictores, cum tabulae eorum singulae oppidorum venirent opibus. Nunc et purpuris in parietes migrantibus et India conferente fluminum suorum limum, draconum elephantorumque saniem, nulla nobilis pictura est. Omnia ergo meliora tunc fuere, cum minor copia. Ita est, quoniam, ut supra diximus, rerum, non animi pretiis excubatur.

- 33 Et nostrae aetatis insaniam ex pictura non omittam. Nero pinceps 51 iusserat colosseum se pingi CXX pedum in linteo, incognitum ad hoc tempus. Ea pictura cum peracta esset in Maianis hortis, accensa fulmine cum optima hortorum parte conflagravit. Libertus eius cum 52 daret Antii munus gladiatorum, publicas porticus occupavit pictura, ut constat, gladiatorum ministrorumque omnium veris imaginibus redditus. Hic multis iam seculis summus animus in pictura. Pingi autem gladiatoria munera atque in publico exponi coepta a G. Terentio Lucano. Is avo suo, a quo adoptatus fuerat, triginta paria in Foro per triduum dedit tabulamque pictam in nemore Dianae posuit.

VIII Nunc celebres in ea arte quam maxima brevitate percurram; 53

- 34 neque enim instituti operis est talis exsecutio. Itaque quosdam vel 54 in transcurso et in aliorum mentione obiter nominasse satis erit, exceptis operum claritatibus, quae et ipsa conveniet attingi, sive exstant sive intercidere. Non constat sibi in hac parte Graecorum diligentia, 54 multas post Olympiadas celebrando pictores, quam statuarios ac toreutas, primumque Olympiade nonagesima, cum et Phidiam ipsum initio pictorem fuisse tradatur Olympiumque Athenis ab eo pictum, praeterea in confesso sit, octogesima tertia fuisse fratrem eius Panaenum, qui clypeum intus pinxit Elide Minervae, quam fecerat Colotes Phidiae discipulus et in faciendo Iove Olympio adiutor. Quid quod 55 in confesso perinde est, Bularchi pictoris tabulam, in qua erat Magnetum proelium, Candaule rege Lydiae Heraclidarum novissimo, qui et Myrsilus vocitatus est, repensam auro? Tanta iam dignatio picturae erat. Id circa aetatem Romuli acciderit necesse est; duo enim de vicesima Olympiade interiit Candaules aut (ut quidam tradunt) eodem anno, quo Romulus, nisi fallor, manifesta iam tum claritate

artis atque absolute. Quod si recipi necesse est, simul apparet 56
 multo vetustiora principia esse, eosque qui monochromata pinxerint,
 (quorum aetas non traditur) aliquanto ante fuisse, Hygiemonem,
 Diniam, Charmadam, et qui primus in pictura marem feminamque
 discreverit, Eumarum Atheniensem, figuras omnes imitari ausum,
 quique inventa eius excoluerit, Cimonem Cleonaeum. Hic catagrapha
 invenit, hoc est, obliquas imagines, et varie formare vultus, respi-
 cientes, suspicientes, vel despicientes. Articulis membra distinxit, 57
 venas protulit, praeterque in veste et rugas et sinus invenit. Panaenus
 quidem frater Phidiae etiam proelium Atheniensium adversum Persas
 apud Marathona factum pinxit. Adeo iam colorum usus increbuerat
 adeoque ars perfecta erat, ut in eo proelio iconicos duces pinxisse
 tradatur, Atheniensium Miltiadem, Callimachum, Cynegirum, Bar-
 barorum Datim, Artaphernem.

IX Quin imo certamen picturae etiam florente eo institutum est 58

35 Corinthi ac Delphis, primusque omnium certavit cum Timagora Chal-
 cidense, superatus ab eo Pythiis, quod et ipsius Timagorae carmine
 vetusto apparet, chronicorum errore non dubio. Alii quoque post
 hos clari fuere ante nonagesimam Olympiadem, sicut Polygnotus
 Thasius, qui primus mulieres lucida veste pinxit, capita earum mitris
 versicoloribus operuit plurimumque picturae primus contulit. Siqui-
 dem instituit os adaperire, dentes ostendere, vultum ab antiquo rigore
 variare. Huius est tabula in porticu Pompeii, quae ante Curiam 59
 eius fuerat, in qua dubitatur, ascendentem cum clypeo pinxerit, an
 descendentem. Hic Delphis aedem pinxit, hic et Athenis porticum,
 quae Poecile vocatur, gratuito, cum partem eius Micon mercede
 pingeret; unde maior huic auctoritas. Siquidem Amphictyones, quod
 est publicum Graeciae concilium, hospitia ei gratuita decrevere.
 Fuit et alius Micon, qui minoris cognomine distinguitur, cuius filia
 Timarete et ipsa pinxit.

36 Nonagesima autem Olympiade fuere Aglaophon, Cephissodorus, 60
 Phrylus, Evenor pater Parrhasii et praeceptor maxime pictoris, de
 quo suis annis dicemus, omnes iam illustres, non tamen, in quibus
 haerere expositio debeat, festinans ad lumina artis, in quibus primus
 refulsit Apollodorus Atheniensis XCIII. Olympiade. Hic primus
 species exprimere instituit primusque gloriam penicillo iure contulit.
 Eius est sacerdos adorans et Ajax fulmine incensus, qui Pergam;
 spectatur hodie; neque ante eum tabula ullius ostenditur, quae teneat
 oculos. Ab hoc artis fores apertas Zeuxis Heracleotes intravit, 61
 Olympiadis nonagesimae quintae anno quarto, audentemque iam ali-
 quid penicillum (de hoc enim adhuc loquimur) ad magnam gloriam
 perduxit, a quidusdam falso in LXXIX Olympiade positus, cum
 fuisse necesse est Demophilum Himeraeum et Neseam Thasium,
 quoniam utrius eorum discipulus fuerit, ambigitur. In eum Appollo- 62
 dorus supra scriptus versum fecit, artem ipsis ablatam Zeuxin ferre
 secum. Opes quoque tantas acquisivit, ut in ostentatione earum,
 Olympiae aureis literis in palliorum tesseris insertum nomen suum
 ostentaret. Postea donare opera sua instituit, quod nullo pretio satis

digno permutare posse diceret, sicuti Alcmenam Acragantinis, Pana Archelao. Fecit et Penelopen, in qua pinxisse mores videtur, 63 et athletam; adeoque in illo sibi placuit, ut versum subscriberet, celebrem ex eo, invisurum aliquem facilius quam imitaturum. Magnus est et Iupiter eius in throno adstantibus diis, et Hercules infans dracones strangulans, Alcemema matre coram pavente et Amphitryone. Deprehenditur tamen ceu grandior in capitibus art- 64 culisque, alioqui tantus diligentia, ut Acragantinis facturus tabulam, quam in templo Iunonis Laciniae publice dicarent, inspexerit virgines eorum nudas et quinque elegerit, ut quod in quaque laudatissimum esset, pictura redderet. Pinxit et monochromata ex albo. Aequales eius et aemuli fuere Timanthes, Androcydes, Eupompus, Parrhasius.

X Descendisse hic in certamen cum Zeuxide traditur. Et cum ille 65 detulisset uvas pictas tanto successu, ut in scenam aves advolarent, ipse detulisset linteum pictum, ita veritate repraesentata, ut Zeuxis alitum iudicio tumens flagitaret tandem remoto linteo ostendi picturam atque intellecto errore concederet palmam ingenuo pudore, quoniam ipse volucres fefellisset, Parrhasius autem se artificem. Fertur et postea Zeuxis pinxisse puerum uvas ferentem, ad quas 66 cum advolasset avis, eadem ingenuitate processit iratus operi et dixit: uvas melius pinxi, quam puerum; nam si et hoc consummassem, avis timere debuerat. Fecit et figlina opera, quae sola in Ambracia relictas sunt, cum inde Musas Fulvius Nobilior Romam transferret. Zeuxidis manu Romae Helena est in Philippi porticibus, et in Con- 67 cordiae delubro Marsyas religatus. Parrhasius Ephesi natus et ipse multa constituit. Primus symmetriam picturae dedit, primus argutias vultus, elegantiam capilli, venustatem oris, confessione artificum in lineis extremis palmam adeptus. Haec est in pictura summa sublimitas. Corpora enim pingere et media rerum, est quidem magni operis, sed in quo multi gloriam tulerint. Ex- 68 tremas corporum facere et desinentis picturae modum includere, rarum in successu artis invenitur. Ambire enim se extremitas ipsa debet et sic desinere, ut promittat alia post se, ostendatque etiam quae occultat. Hanc ei gloriam concessere Antigonos et Xenocrates, qui de pictura scripsere, praedicantes quoque, non solum confitentes. Alias multa graphidis vestigia exstant in tabulis ac membranis eius, ex quibus proficere dicuntur artifices. Minor tamen videtur, sibi comparatus, in mediis corporibus exprimendis. Pinxit 69 et Demon Atheniensium, argumento quoque ingenioso. Debebat namque varium, iracundum, iniustum, inconstantem, eundem exorabilem, clementem, misericordem, gloriosum, excelsum, humilem, ferocem fugacemque et omnia pariter ostendere. Idem pinxit et Thesea, qui Romae in Capitolio fuit, et navarchum thoracatum; et in una tabula, quae est Rhodi, Meleagrum, Herculem, Persea. Haec ibi ter fulmine ambusta neque oblitterata hoc ipso miraculum augeat. Pinxit et Archigallum, quam picturam amavit Tiberius princeps 70 atque, ut auctor est Decius Eculeo, LX sestertiis aestimatam cubiculo suo inclusit. Pinxit et Cressam nutricem infantemque in manibus

eius, et Philiscum et Liberum patrem adstante Virtute, et pueros duos, in quibus spectatur securitas et aetatis simplicitas; item sacerdotem adstante puero cum acerra et corona. Sunt et duae picturae eius nobilissimae, hoplitites alter, in certamine ita decurrens, ut sudare videatur, alter arma deponens, ut anhelare sentiat. Laudantur et Aeneas Castorque ac Pollux in eadem tabula, item Telephus, Achilles, Agamemnon, Ulixes. Foecundus artifex, sed quo nemo insolentius et arrogantius usus sit gloria artis. Namque et cognomina usurpavit, Habrodiaetum se appellando aliisque verbis principem artis, et eam ab se consummatam. Super omnia Apollinis se radice ortum, et Herculem, qui est Lindi, talem a se pictum, qualem saepe in quiete vidisset. Ergo magnis suffragiis superatus a Timanthe Sami in Aiace armorumque iudicio, herois nomine se moleste ferre dicebat, quod iterum ab indigno victus esset. Pinxit et minoribus tabellis libidines, eo genere petulantis ioci se reficiens. Nam Timanthi vel plurimum affuit ingenii. Eius enim est Iphigenia, oratorum laudibus celebrata, qua stante ad aras peritura, cum moestos pinxisset omnes, praecipue patrum, et tristitiae omnem imaginem consumsisset, patris ipsius vultum velavit, quem digne non poterat ostendere. Sunt et alia ingenii eius exemplaria, veluti Cyclops dormiens in parvula tabella, cuius et sic magnitudinem exprimere cupiens, pinxit iuxta Satyros, thyrso pollicem eius metientes. Atque in omnibus eius operibus intelligitur plus semper, quam pingitur: et cum sit ars summa, ingenium tamen ultra artem est. Pinxit et heroa absolutissimi operis, artem ipsam complexus viros pingendi, quod opus nunc Romae in templo Pacis. Euxenidas hac aetate docuit Aristidem praeclarum artificem, Eupompus Pamphilum Apellis praeceptorem. Est Eupompi victor certamine gymnico palmam tenens. Ipsius auctoritas tanta fuit, ut diviserit picturam in genera tria, quae ante eum duo fuere. Helladicum et Asiaticum appellabant. Propter hunc qui erat Sicyonius, diviso Helladico tria facta sunt, Ionicum, Sicyonium, Atticum. Pamphili cognatio et proelium ad Phliuntem, et victoria Atheniensium, item Ulixes in rate; ipse Macedo natione, sed primus in pictura omnibus literis eruditus, praecipue Arithmetice et Geometrice, sine quibus negabat artem perfici posse, docuit neminem talento minoris annuis X. D., quam mercedem ei Apelles et Melanthius dedere. Et huius auctoritate effectum est Sicyone primum, deinde et in tota Graecia, ut pueri ingenui omnia ante graphicen, hoc est, picturam in buxo docerentur recipereturque ars ea in primum gradum liberalium. Semper quidem honos ei fuit, ut ingenui exercerent, mox ut honesti, perpetuo interdicto ne servitia docerentur. Ideo neque in hac, neque in toreutice, ullius qui servierit opera celebrantur. Clari etiam Olympiade exstiter Echion et Therimachus. Echionis sunt nobiles picturae Liber pater, item Tragoedia et Comoedia; Semiramis ex ancilla regnum apiscens, anus lampadas praeferens, et nova nupta verecundia notabilis. Verum et omnes prius genitos futurosque postea superavit Apelles Cous, Olympiade CXII. Pictura plura solus propinavit quam ceteri omnes; contulit voluminibus etiam editis,

quae doctrinam eam continent. Praecipua eius in arte venustas fuit, cum eadem aetate maximi pictores essent, quorum opera cum admiraretur, omnibus collaudatis, deesse iis unam illam suam Venerem dicebat, quam Graeci Charita vocant; cetera omnia attigisse; sed hoc solo sibi neminem parem. Et aliam gloriam usurpavit, cum 80
 Protogenis opus immensi laboris ac curae supra modum anxiae miraretur. Dixit enim, omnia sibi cum illo paria esse, aut illi meliora; sed uno se praestare, quod manum de tabula sciret tollere; memorabili praecepto, nocere saepe nimiam diligentiam. Fuit autem non minoris simplicitatis, quam artis. Nam cedebat Melanthio de dispositione, Asclepiodoro de mensuris, hoc est, quanto quid a quoque distare deberet. Scitum est inter Protogenem et eum quod accidit. Ille 81
 Rhodi vivebat; quo cum Apelles adnavigasset, avidus cognoscendi opera eius, fama tantum sibi cogniti, continuo officinam petiit. Aberat ipse, sed tabulam amplae magnitudinis in machina aptatam picturae, una custodiebat anus. Haec foris esse Protogenem respondit interrogavitque, a quo quaesitum diceret. Ab hoc, inquit Apelles; arreptoque penicillo lineam ex colore duxit summae tenuitatis per tabulam. Reverso Protogeni, quae gesta erant, anus indicavit. Ferunt 82
 artificem protinus contemplata subtilitate dixisse Apellem venisse; non cadere in alium tam absolutum opus. Ipsumque alio colore tenuiorem lineam in ipsa illa duxisse abeuntemque praecepisse, si redisset illo, ostenderet adiceretque hunc esse quem quaereret; atque ita evenit. Revertitur enim Apelles, sed vinci erubescens tertio colore lineas secuit, nullum relinquens amplius subtilitati locum. At 83
 Protogenes victum se confessus in portum devolavit, hospitem quaerens. Placuitque sic eam tabulam posteris tradi, omnium quidem, sed artificum praecipuo miraculo. Consumtam eam priore incendio Caesaris domus in Palatio audio, spectatam olim tanto spatio nihil aliud continentem, quam III lineas visum effugientes, inter egregia multorum opera inani similem et eo ipso allicientem omnique opere nobiliorem. Apelli fuit alioqui perpetua consuetudo, nunquam tam 84
 occupatam diem agendi, ut non lineam ducendo exerceret artem, quod ab eo in proverbium venit. Idem perfecta opera proponebat pergula transeuntibus, atque ipse post tabulam latens vitia quae notarentur auscultabat, vulgum diligentiores iudicem quam se praefereus. Fe- 85
 runtque a sutore reprehensum, quod in crepidis una intus pauciores fecisset ansas; eodem postero die superbo emendatione pristinae admonitionis cavillante circa crus, indignatum prospexisse, denuntiantem, ne supra crepidam sutor iudicaret, quod et ipsum in proverbium venit. Fuit enim et comitas illi; propter quod gratior Alexandro Magno frequenter in officinam ventitanti, (nam, ut diximus, ab alio pingi se vetuerat edicto,) sed in officina imperite multa disserenti silentium comiter suadebat, rideri eum dicens a pueris qui colores tererent. Tantum erat auctoritati iuris in regem, alioqui iracundum, 86
 quanquam Alexander honorem ei clarissimo perhibuit exemplo. Namque cum dilectam sibi ex pallacis suis praecipue, nomine Campaspen, nudam pingi ob admirationem formae ab Apelle iussisset,

eumque dum paret captum amore sensisset, dono dedit, magnus animo, maior imperio sui; nec minor hoc facto, quam victoria aliqua. Quippe se vicit, nec torum tantum suum, sed etiam affectum donavit artifice, ne dilectae quidem respectu motus, ut quae modo regis fuisset, modo pictoris esset. Sunt qui Venerem Anadyomenen illo pictam exemplari putant. Apelles et in aemulis benignus, Protogeni dignationem primus Rhodi constituit. Sordebat ille suis, ut plerumque domestica, percontantique quanti liceret opera effecta, parvum nescio quid dixerat; at ille quinquagenis talentis poposcit famamque dispersit, se emere, ut pro suis venderet. Ea res concitavit Rhodios ad intelligendum artificem; nec nisi augmentibus pretium cessit. Imagines adeo similitudinis indiscretae pinxit, ut (incredibile dictu) Apion Grammaticus scriptum reliquerit, quendam ex facie hominem addivinantem (quos metoposcospos vocant) ex iis dixisse aut futurae mortis annos aut praeteritae. Non fuerat ei gratia in comitatu Alexandri cum Ptolemaeo, quo regnante, Alexandriam vi tempestatis expulsus, subornato fraude aemulorum plano regio invitatus, ad Regis coenam venit, iudignantique Ptolemaeo et vocatores suos ostendenti, ut diceret a quo eorum invitatus esset, arrepto carbone exstincto e foculo, imaginem in pariete delineavit, agnoscente vultum plani rege, ex inchoato protinus. Pinxit et Antigoni regis imaginem altero lumine orbam, primus excogitata ratione vitia condendi; obliquam namque fecit, ut quod corpori deerat, picturae potius deesse videretur, tantumque eam partem e facie ostendit, quam totam poterat ostendere. Sunt inter opera eius exspirantium imagines. Quae autem nobilissima sint, non est facile dictu. Venerem exeuntem e mari Divus Augustus dicavit in delubro patris Caesaris, quae Anadyomene vocatur, versibus Graecis tali opere, dum laudatur, victo, sed illustrato; cuius inferiorem partem corruptam qui reficeret, non potuit reperiri. Verum ipsa iniuria cessit in gloriam artificis. Consenuit haec tabula carie, aliamque pro ea Nero principatu substituit suo, Dorothei manu. Apelles inchoaverat et aliam Venerem Cois, superaturus etiam illam suam priorem. Invidit mors peracta parte, nec qui succederet operi ad praescripta lineamenta inventus est. Pinxit et Alexandrum Magnum, fulmen tenentem, in templo Ephesiae Dianae, viginti talentis. Digiti eminere videntur et fulmen extra tabulam esse. Sed legentes meminerint, omnia ea quatuor coloribus facta. Tabulae pretium accepit aureos mensura, non numero. Pinxit et Megabyzi sacerdotis Dianae Ephesiae pompam, Clitum equo ad bellum festinantem, galeamque poscenti arnigerum porrigentem. Alexandrum et Philippum quoties pinxerit, enumerare supervacuum est. Mirantur eius Abironem Samii et Menandrum regem Cariae Rhodii; item Ancaeam, Alexandriae Gorgosthenem tragoedum, Romae Castorem et Pollucem cum Victoria et Alexandro Magno, item belli imaginem, restrictis ad terga manibus, Alexandro in curru triumphante. Quas utrasque tabulas Divus Augustus in Fori sui celeberrimis partibus dicaverat simplicitate moderata. Divus Claudius pluris existimavit, utrisque excisa Alexandri facie, Divi Augusti imaginem subdere. Eiusdem arbi-

trantur manu esse et in Antoniae templo Herculem aversum, ut, quod est difficillimum, faciem eius ostendat verius pictura quam promittat. Pinxit et heroa nudum, eaque pictura naturam ipsam provocavit. Est et equus eius, sive fuit, pictus in certamine, quod iudicium ad 95
 mutas quadrupedes provocavit ab hominibus. Namque ambitu praevalere aemulos sentiens, singulorum picturas inductis equis ostendit; Apellis tantum equo adhinnivere, idque et postea semper illius experimentum artis ostentatur. Fecit et Neoptoleum ex equo 96
 adversus Persas, Archelaum cum uxore et filia, Antigonom thoracatum cum equo incedentem. Peritiores artis praeferunt omnibus eius operibus eundem regem sedentem in equo, Dianam sacrificantium virginum choro mixtam, quibus vicisse Homeri versus videtur id ipsum describentis. Pinxit et quae pingi non possunt, tonitrua, fulgetra et fulgura, quae Bronten, Astrapen, Ceraunobolian appellant. Inventa eius et ceteris profuere in arte. Unum imitari nemo potuit, 97
 quod absoluta opera atramento illinebat ita tenui, ut id ipsum, percussu claritates colorum excitaret custodiretque a pulvere et sordibus, ad manum intuenti demum appareret; sed et cum ratione magna, ne colorum claritas oculorum aciem offenderet, veluti per lapidem specularem intuentibus e longinquo, et eadem res nimis floridis coloribus austeritatem occulte daret. Aequalis eius fuit Aristides 98
 Thebanus. Is omnium primus animum pinxit et sensus hominis expressit, quae vocant Graeci ethe, item perturbationes; durior paulo in coloribus. Huius pictura est, oppido capto ad matris morientis e vulnere mammam adrepens infans; intelligiturque sentire mater et timere, ne emortuo lacte sanguinem lambat. Quam tabulam Alexander Magnus transtulerat Pellam in patriam suam. Idem pinxit 99
 proelium cum Persis, centum homines ea tabula complexus pactusque in singulos mnas denas a tyranno Elatensium Mnasone. Pinxit et currentes quadrigas et supplicantem paene cum voce, et venatores cum captura, et Leontion Epicuri, et Anapauomenen propter fratris amorem; item Liberum patrem et Ariadnen, spectatos Romae in aede Cereris, tragoedum et puerum in Apollinis; cuius tabulae gratia 100
 interiit pictoris inscitia, cui tergendam eam mandaverat M. Junius praetor sub die ludorum Apollinarium. Spectata est et in aede Fidei in Capitolio imago senis cum lyra puerum docentis. Pinxit et aegrum sine fine laudatum. Qua arte tantum valuit, ut Attalus rex unam tabulam eius centum talentis emisse tradatur. Simul, ut dictum est, 101
 et Protogenes floruit. Patria ei Caunus, gentis Rhodiis subiectae. Summa eius paupertas initio artisque summa intentio et ideo minor fertilitas. Quis eum docuerit, non putant constare. Quidam et naves pinxisse usque ad quinquagesimum annum; argumentum esse, quod cum Athenis celeberrimo loco Minervae delubri propylaeon pingeret, ubi fecit nobilem Paralum et Hammoniada, quam quidam Nausicaam vocant, adiecerit parvulas naves longas in iis, quae pictores parerga appellant; ut appareret a quibus initiis ad arcem ostentationis opera sua pervenissent. Palmam habet tabularum eius Jalysus, qui est 102
 Romae, dicatus in templo Pacis. Cum pingeret eum, traditur madidis

lupinis vixisse, quoniam simul et famem sustinerent et sitim, ne sensus
 nimia dulcedine obstrueret. Huic picturae quater colorem induxit,
 contra subsidia iniuriæ et vetustatis, ut decedente superiore inferior
 succederet. Est in ea canis mire factus, ut quem pariter casus
 pinxerit. Non iudicabat se in eo exprimere spumam anhelantis, cum
 in reliqua parte omni (quod difficillimum erat) sibi ipse satisfacisset.
 Displcebat autem ars ipsa, nec minui poterat, et videbatur nimia ac 103
 longius a veritate discedere, spumaque illa pingi, non ex ore nasci,
 anxio animi cruciatu, cum in pictura verum esse, non verisimile
 vellet; absterserat saepius mutaveratque penicillum, nullo modo sibi
 approbans. Postremo iratus arti, quod intelligitur, spongiam eam
 impegit in viso loco tabulae; ex illa reposuit ablatos colores, qualiter
 cura optaverat, fecitque in pictura fortuna naturam. Hoc exemplo 104
 eius similis et Nealcem successus in spuma equi, similiter spongia
 impacta, secutus dicitur, cum pingeret poppyzonta retinentem equum.
 Ita Protogenes monstravit et Fortunam. Propter hunc Jalysum, ne
 cremaret tabulam, Demetrius rex, cum ab ea parte sola posset
 Rhodum capere, non incendit, parcentemque picturae fugit occasio
 victoriae. Erat tunc Protogenes in suburbano suo hortulo, hoc est, 105
 Demetrii castris. Neque interpellatus proeliis inchoata opera inter-
 misit omnino nisi accitus a rege; interrogatusque, qua fiducia extra
 muros ageret, respondit, scire se cum Rhodiis illi bellum esse, non
 cum artibus. Disposuit rex in tutelam eius stationes, gaudens quod
 posset manus servare, quibus iam pepercerat; et ne saepius avocaret,
 ultro ad eum venit hostis, relictisque victoriae suae votis, inter arma
 et murorum ictus spectavit artificem. Sequiturque tabulam eius
 temporis haec fama, quod eam Protogenes sub gladio pinxerit. Sa- 106
 tyrus hic est, quem Anapauomenon vocant, ne quid desit temporis
 eius securitati, tenentem tibia. Fecit et Cydippen, Tlepolemon,
 Philiscum Tragoediarum scriptorem meditantem, et athletam, et
 Antigonom regem, et matrem Aristotelis Philosophi, qui ei suadebat
 ut Alexandri Magni opera pingeret propter aeternitatem rerum.
 Impetus animi et quaedam artis libido in haec potius eum tulere.
 Novissime pinxit Alexandrum, ac Pana; fecit et signa ex aere, ut
 diximus. Eadem aetate fuit Asclepiodorus, quem in symmetria 107
 mirabatur Apelles. Huic Mnason tyrannus pro duodecim Diis dedit
 in singulos mnas tricenas, idemque Theomnesto in singulos heroas
 mnas centenarum. His annumerari debet Nicomachus, Aristodemi 108
 filius ac discipulus. Pinxit hic raptum Proserpinae, quae tabula
 fuit in Capitolio in Minervae delubro super aediculam Iuventatis.
 Et in eodem Capitolio, quam Plancus imperator posuerat, victoria
 quadrigam in sublime rapiens. Ulixi primus addidit pileum. Pinxit 109
 et Apollinem et Dianam, Deumque matrem in leone sedentem, item
 nobiles Bacchas arreptantibus Satyris, Scyllamque, quae nunc est
 Romae in templo Pacis. Nec fuit alius in ea arte velocior. Tradunt
 namque conduxisse pingendum ab Aristrato Sicyoniorum tyranno,
 quod is faciebat Telesti poetae, monumentum, praefinito die, intra
 quem perageretur; nec multo ante venisse, tyranno in poenam accenso,

paucisque diebus absolvisse, celeritate et arte mira. Discipulos 110
 habuit Aristidem fratrem et Aristoclem filium et Philoxenum Ere-
 trium cuius tabula nullis postferenda, Cassandro regi picta, continuit
 Alexandri proelium cum Dario. Idem pinxit lasciviam, in qua tres
 Sileni commessantur. Hic celeritatem praeceptoris secutus breviores
 etiamnum quasdam picturae compendiaras invenit. Annumeratur 111
 his et Nicophanes elegans et concinnus, ita ut venustate ei pauci
 comparentur. Cothurnus ei et gravitas artis. Multum a Zeuxide
 et Apelle abest Apellis discipulus Perseus, ad quem de hac arte
 scripsit. Huius fuerat aetatis Aristides Thebani discipulus. Fuerunt
 et filii, Niceros et Ariston, cuius est Satyrus cum scypho coronatus;
 discipuli, Antorides et Euphranor, de quo mox dicemus.

37 Namque subtexi par est minoris picturae celebres in penicillo, e 112
 quibus fuit Pyreicus, arte paucis postferendus, proposito nescio an
 destruxerit se, quoniam humilia quidem secutus, humilitatis tamen
 summam adeptus est gloriam. Tonstrinas sutrinisque pinxit et
 asellos et obsonia ac similia, ob hoc cognominatus Rhyparographos,
 in iis consummatae voluptatis. Quippe eae pluris veniere, quam
 maximae multorum. E diverso Maeniana, inquit Varro, omnia ope- 113
 riebat Serapionis tabula sub Veteribus. Hic scenas optime pinxit,
 sed hominem pingere non potuit. Contra Dionysius nihil aliud, quam
 homines pinxit, ob id Anthropographos cognominatus. Parva et
 Callicles fecit, item Calates comicis tabellis; utraque Antiphilus.
 Namque et Hesionam nobilem pinxit et Alexandrum ac Philippum 114
 cum Minerva, qui sunt in schola in Octaviae porticibus, et in
 Philippi, Liberum patrem, Alexandrum puerum, Hippolytum tauro
 emisso expavescentem, in Pompeia vero Cadmum et European. Idem
 iocoso nomine Gryllum deridiculi habitus pinxit, unde hoc genus
 picturae grylli vocantur. Ipse in Aegypto natus didicit a Ctesidemo.
 Decet non sileri et Ardeatis templi pictorem, praesertim civitate 115
 donatum ibi et carmine, quod est in ipsa pictura his versibus:

Dignis digna loca picturis condecoravit
 Reginae Junoni' supremi coniugi' templum
 Plautiu' Marcus Cleoetas Alalia exorindus,
 Quem nunc et post semper ob artem hanc Ardea laudat.

Eaque sunt scripta antiquis literis Latinis; non fraudando et Ludio, 116
 Divi Augusti aetate, qui primus instituit amoenissimam parietum
 picturam, villas et porticus ac topiaria opera lucos, nemora, colles,
 piscinas, euripos, amnes, litora, qualia quis optaret, varias ibi
 obambulantium species aut navigantium terraque villas adeuntium
 asellis aut vehiculis. Iam piscantes aucupantesque aut venantes aut 117
 etiam vindemiantes. Sunt in eius exemplaribus nobiles palustri
 accessu villae ac succolatis sponsi in se mulieribus labantes trepidique
 feruntur; plurimae praeterea tales argutiae facetissimi salis. Idemque
 subdialibus maritimas urbes pingere instituit, blandissimo aspectu
 minimoque impendio. Sed nulla gloria artificum est nisi eorum qui 118
 tabulas pinxere; eo venerabilior antiquitatis prudentia apparet.

Non enim parietes excolebant dominis tantum, nec domos uno in loco mansuras, quae ex incendiis rapi non possent. Casula Protogenes contentus erat in hortulo suo. Nulla in Apellis tectoris pictura erat. Nondum libebat parietes totos pingere. Omnis eorum ars urbibus excubabat, pictorque res communis terrarum erat. Fuit et Arellius Romae celebrer paulo ante Divum Augustum, nisi flagitio insigni corrupisset artem, semper alicuius feminae amore flagrans et ob id Deas pingens, sed dilectarum imagine. Itaque in pictura eius scorta numerabantur. Fuit et nuper gravis ac severus idemque floridus, humilis rei pictor Amulius. Huius erat Minerva, spectantem ad- spectans, quacunq[ue] aspiceretur. Paucis diei horis pingebat, id quoque cum gravitate, quod semper togatus, quanquam in machinis. Carcer eius artis domus aurea fuit, et ideo non exstant exempla alia magnopere. Post eum fuere in auctoritate Cornelius Pinus et Accius Priscus, qui Honoris et Virtutis aedes Imperatori Vespasiano Augusto restituenti pinxerunt; sed Priscus antiquis similior.

- XI Non est omittenda in picturae mentione celebris circa Lepidum
38 fabula. Siquidem in triumviratu quodam loco deductus a magistratibus in nemorosum hospitium minaciter cum iis postero die expostulavit, somnum ademptum sibi volucrum concentu. At illi draconem in longissima membrana depictum circumdedere loco, eoq[ue] terrore aves tum siluisse narratur et postea cognitum est ita posse compesci.
- 39 Ceris pingere ac picturam inurere quis primus excogitaverit, non constat. Quidam Aristidis inventum putant, postea consummatum a Praxitele. Sed aliquanto vetustiores encaustae picturae exstiterē, ut Polygnoti et Nicanoris et Arcesilai Pariorum. Lysippus quoque Aeginae picturae suae inscripsit *ἐνέγκειν*, quod profecto non fecisset, nisi encaustica inventa.
- 40 Pamphilus quoque Apellis praeceptor non pinxisse solum encausta, sed etiam docuisse traditur Pausian Sicyonium primum in hoc genere nobilem. Brietis filius hic fuit eiusdemq[ue] primo discipulus. Pinxit et ipse penicillo parietes Thespiis, cum reficerentur quondam a Polygnoto picti, multumq[ue] comparatione superatus existimabatur, quoniam non suo genere certasset. Idem et lacunaria primus pingere instituit, nec cameras ante eum taliter adornari mos fuit. Parvas pingebat tabellas maximeq[ue] pueros. Hoc aemuli interpretabantur eum facere, quoniam tarda picturae ratio esset illa. Quamobrem daturus celeritatis famam, absolvit uno die tabellam, quae vocata est Hemeresios, puero picto. Amavit in iuventa Glyceram municipem suam, inventricem coronarum, certandoq[ue] imitatione eius, ad numerosissimam florum varietatem perduxit artem illam. Postremo pinxit ipsam sedentem cum corona, quae e nobilissimis eius tabula appellata est Stephaneplocos, ab aliis Stephanopolis, quoniam Glycera venditando coronas sustentaverat paupertatem. Huius tabulae exemplar, quod apographon vocant, L. Lucullus duobus talentis emit Dionysiis Athenis. Pausias autem fecit et grandes tabulas, sicut spectatam in Pompeii porticibus boum immolationem. Eam picturam primus

invenit; postea imitati sunt multi, aequavit nemo. Ante omnia cum longitudinem bovis ostendere vellet, adversum eum pinxit, non transversum, et abunde intelligitur amplitudo. Dein cum omnes, quae volunt eminentia videri, candicantia faciant coloremque condant nigro, hic totum bovem atri coloris fecit umbraeque corpus ex ipso dedit, magna prorsus arte in æquo exstantia ostendens et in confracto solida omnia. Sicyone et hic vitam egit, diuque fuit illa patria picturae. Tabulas inde e publico omnes propter aes alienum civitatis addictas Scauri aedilitas Romam transtulit. Post eum eminuit longe ante omnes Euphranor Isthmius, Olympiade centesima quarta, idem qui inter fictores dictus est a nobis. Fecit et colossos et marmorea ac scyphos sculpsit, docilis ac laboriosus ante omnes et in quocunque genere excellens ac sibi aequalis. Hic primus videtur expressisse dignitates heroum et usurpasse symmetriam. Sed fuit in universitate corporum exilior, capitibus articulisque grandior. Volumina quoque composuit de symmetria et coloribus. Opera eius sunt equestre proelium, duodecim Dii, Theseus, in quo dixit, eundem apud Parhasium rosa pastum esse, suum vero carne. Nobiles eius tabulae Ephesi, Ulixes simulata vesania bovem cum equo iungens, et palliati cogitantes, dux gladium condens. Eodem tempore fuit et Cydias, cuius tabulam Argonautas H-S. CXLIV mill. Hortensius Orator mercatus est eique aedem fecit in Tusculano suo. Euphranonis autem discipulus fuit Antidotus. Huius est clypeo dimicans Athenis, et luctator, tibicenque inter pauca laudatus. Ipse diligentior quam numerosior et in coloribus severior maxime inclaruit discipulo Nicia Atheniensi, qui diligentissime mulieres pinxit. Lumen et umbras custodivit atque ut eminent e tabulis picturae, maxime curavit. Opera eius, Nemea advecta ex Asia Romam a Silano, quam in Curia diximus positam, item Liber pater in aede Concordiae, Hyacinthus, quem Caesar Augustus delectatus eo secum deportavit Alexandria capta; et ob id Tiberius Caesar in templo eius dicavit hanc tabulam; et Danae. Ephesi vero est Megabyzi sacerdotis Ephesiae Dianae sepulcrum, Athenis Necromantia Homeri. Hanc vendere noluit Attalo regi talentis sexaginta potiusque patriae suae donavit, abundans opibus. Fecit et grandes picturas, in quibus sunt Calypso, et Io, et Andromeda, Alexander quoque in Pompeii porticibus praececellens, et Calypso sedens. Huic quidem adscribuntur quadrupedes. Prosperrime canes expressit. Hic est Nicias, de quo dicebat Praxiteles interrogatus, quae maxime opera sua probaret in marmoribus: quibus Nicias manum admovisset; tantum circumlitioni eius tribuebat. Non satis discernitur, alium eodem nomine, an hunc eundem quidam faciant Olympiade centesima duodecima. Niciae comparatur et aliquanto praeferitur Athenion Maronites, Glaucionis Corinthii discipulus, et austerior colore et in austeritate iucundior, ut in ipsa pictura eruditio eluceat. Pinxit in templo Eleusine Phylarchum, Athenis frequentiam, quam vocavere syngenicon; item Achillem virginis habitu occultatum, Ulixem deprehendente. Et in una tabula VI signa, quaque maxime inclaruit, agasonem cum equo. Quod nisi in iuventa obiisset, nemo

ei compararetur. Est nomen et Heraclidi Macedoni. Initio naves 135
pinxit, captoque rege Perseo Athenas commigravit, ubi eodem tempore
erat Metrodorus pictor idemque philosophus, magnae in utraque
scientia auctoritatis. Itaque cum L.⁷ Paulus devicto Perseo petisset
ab Atheniensibus, ut sibi quam probatissimum philosophum mitterent
ad erudiendos liberos, itemque pictorem ad triumphum excolendum,
Athenienses Metrodorum elegerunt, professi eundem in utroque
desiderio praestantissimum, quod ita Paulus quoque iudicavit. Timo- 136
machus Byzantius Caesaris Dictatoris aetate Aiace, et Medeam
pinxit, ab eo in Veneris Genetricis aede positas, octoginta talentis
venundatas. Talentum Atticum X VI mill. taxat M. Varro. Timo-
machi aequae laudantur Orestes, Iphigenia in Tauris, Lecythion
agilitatis exercitator, cognatio nobilium, palliati, quos dicturos pinxit,
alterum stantem, alterum sedentem. Praecipue tamen ars ei fuisse
in Gorgone visa est. Pausiae et filius et discipulus Aristolaus e 137
severissimis pictoribus fuit, cuius sunt Epaminondas, Pericles, Medea,
Virtus, Theseus, imago Atticae plebis, boum immolatio. Sunt quibus
et Mechopanes eiusdem Pausiae discipulus placeat diligentia, quam
intelligent soli artifices, alias durus in coloribus et sile multus. Nam
Socrates iure omnibus placet. Tales sunt eius cum Aesculapio filiae,
Hygia, Aegle, Panacea, Iaso, et piger, qui appellatur Ocnos, spartum
torquens, quod asellus arrodit. Hactenus indicatis in genere utroque 138
proceribus, non silebuntur et primis proximi: Aristoclides, qui pinxit
aedem Apollinis Delphis; Antiphilus puero ignem conflante laudatur
ac pulchra alias domo splendescente ipsiusque pueri ore, item lani-
ficio, in quo properant omnium mulierum pensa, Ptolemaeo venante,
sed nobilissimo Satyro cum pelle pantherina, quem Aposcopeuonta
appellant. Aristophon Ancaeo vulnerato ab apro, cum socia doloris
Astypale, numerosaque tabula, in qua sunt Priamus, Helena, Cre- 139
dulitas, Ulixes, Deiphobus, Dolus. Androbios pinxit Scyllin ancoras
praecedentem Persicae classis; Artemon Danaen, mirantibus eam
praedonibus, reginam Stratonicen, Herculem et Deianiram, nobilissimas
autem, quae sunt in Octaviae operibus, Herculem ab Oeta monte
Doridos exuta mortalitate consensu Deorum in coelum euntem, Lao-
medontis circa Herculem et Neptunum historiam; Alcimachus Diox-
ippum, qui pancratio Olympia citra pulveris tactum (quod vocant
aconiti) vicit; Coenus stemmata. Ctesilochus Apellis discipulus 140
petulanti pictura innotuit, Iove Liberum parturiente depicto mitrato
et muliebriter ingemiscente inter obstetricia Dearum; Cleon Cadmo,
Ctesidemus Oechaliae expugnatione et Laodamia, Clesides reginae
Stratonices iniuria. Nullo enim honore exceptus ab ea, pinxit vo-
lutantem cum piscatore, quem reginam amare sermo erat, eamque
tabulam in portu Ephesi proposuit; ipse velis raptus est. Regina
tolli vetuit, utriusque similitudine mire expressa. Cratinus comoedus
Athenis in Pompeo pinxit. Eutychedis bigam regit Victoria. Eudorus 141
scena spectatur; idem et ex aere signa fecit; Hippias Neptuno et Vic-
toria. Habron Amicitiam et Concordiam pinxit, et Deorum simulacra,
Leontiscus Aratum victorem cum tropaeo; psaltriam; Leon Sappho;

Nicarchus Venerem inter Gratias et Cupidines; Herculem tristem insaniae poenitentia. Nealces Venerem, ingeniosus et solers in arte. 142
 Siquidem cum proelium navale Aegyptiorum et Persarum pinxisset, quod in Nilo, cuius aqua est mari similis, factum volebat intelligi, argumento declaravit, quod arte non poterat. Asellum enim in litore bibentem pinxit et crocodilum insidiantem ei. Oenias Syngenicon. 143
 Philiscus officinam pictoris, ignem conflante puero; Phalerion Scyllam. Simonides Agatharchum, et Mnemosynen; Simus iuvenem requiescentem in officina fullonis, Quinquatrus celebrantem; idemque Nemesin egregiam. Theodorus se inungentem, idem ab Oreste matrem et Aegisthum interfici, bellumque Iliacum pluribus tabulis, quod est Romae in Philippi porticibus, et Cassandram, quae est in Concordiae delubro; Leontium Epicuri cogitantem; Demetrium regem. Theon Orestis insaniam, Thamyram citharoedum. Tauriscus discobolum, Clytaemnestram, Paniscum, Polynicem regnum repetentem, et Capanea. Non omittetur inter hos insigne exemplum. Namque Erigonus tritor 145
 colorum Nealcae pictoris in tantum ipse profecit, ut celebrem etiam discipulum reliquerit Pasiam, fratrem Aeginetae fictoris. Illud vero perquam rarum ac memoria dignum, etiam suprema opera artificum imperfectasque tabulas, sicut Irin Aristidis, Tyndaridas Nicomachi, Medeam Timomachi et quam diximus Venerem Apellis, in maiori admiratione esse, quam perfecta. Quippe in iis lineamenta reliqua ipsaeque cogitationes artificum spectantur, atque in lenocinio commendationis dolor est; manus, cum id agerent, exstinctae desiderantur. Sunt etiam non ignobiles quidem, in transcurso tamen dicendi, 146
 Aristonides, Anaxander, Aristobulus Syrus, Arcesilas Tisicratis filius, Corybas Nicomachi discipulus, Carmanides Euphranoris, Dionysiodorus Colophonius, Diogenes qui cum Demetrio rege vixit, Euthymedes, Heraclides Macedo, Milon Soleus Pyromachi statuarii discipulus, Mnesitheus Sicyonius, Mnasitimus Aristonidae filius et discipulus, Nessus Habronis filius, Polemon Alexandrinus, Theodorus Samius et Stadius, Nicosthenis discipuli, Xenon Neoclis discipulus Sicyonius. Pinxere et mulieres: Timarete Miconis filia Dianam in 147
 tabula, quae Ephesi est antiquissimae picturae; Irene Cratini pictoris filia et discipula, puellam quae est Eleusine; Calypso senem et praestigiatores Theodorum; Alcisthene saltatorem; Aristarete Nearchi filia et discipula Aesculapium. Lala Cyzicena perpetuo virgo, Marci Varronis iuventa, Romae et penicillo pinxit et cestro in ebore imagines mulierum maxime et Neapoli anum in grandi tabula; suam quoque imaginem ad speculum. Nec ullius velocior in pictura 148
 manus fuit, artis vero tantum, ut multum manipretio antecederet celeberrimos aetate imaginum pictores, Sopolin et Dionysium, quorum tabulae pinacothecas implent. Pinxit et quaedam Olympias, de qua hoc solum memoratur, discipulum eius fuisse Autobulum.

- 41 Encausto pingendi duo fuisse antiquitus genera constat, cera, et 149
 in ebore, cestro id est viriculo, donec classes pingi coepere. Hoc tertium accessit, resolutis igni ceris penicillo utendi, quae pictura in navibus nec sole, nec sale ventisque corrumpitur.

42 Pingunt et vestes in Aegypto inter pauca mirabili genere, candida 150
vela postquam attrivere illinentes non coloribus, sed colorem sorben-
tibus medicamentis. Hoc cum fecere, non apparet in velis, sed in
cortinam pigmenti ferventis mersa post momentum extrahuntur picta.
Mirumque, cum sit unus in cortina colos, ex illo alius atque alius fit
in veste accipientis medicamenti qualitate mutatus. Nec postea ablui
potest ita cortina non dubie confusura colores, si pictos acciperet,
digerit ex uno pingitque dum coquit. Et adustae vestes firmiores
fiunt, quam si non urerentur.

XII De pictura satis superque; contexuisse his et plasticen conveniat. 151

43 Eiusdem opere terrae fingere ex argilla similitudines Dibutades 152
Sicyonius figulus primus invenit Corinthi, filiae opera, quae capta
amore iuvenis, abeunte illo peregre, umbram ex facie eius ad lucer-
nam in pariete lineis circumscripsit, quibus pater eius impressa
argilla typum fecit et cum ceteris fictilibus induratum igni proposuit;
eumque servatum in Nymphaeo, donec Corinthum Mummius ever-
teret, tradunt. Sunt qui in Sano primos omnium plasticen invenisse
Rhoecum et Theodorum tradant, multo ante Bacchaidas Corintho
pulsos; Demaratum vero ex eadem urbe profugum, qui in Etruria
Tarquinium Priscum regem populi Romani genuit, comitatos fictores
Euchira et Eugrammum; ab iis Italiae traditam plasticen. Dibutadis
inventum est, rubricam addere aut ex rubrica cretam fingere. Pri-
musque personas tegularum extremis imbricibus imposuit, quae inter
initia protypa vocavit. Postea idem ectypa fecit. Hinc et fastigia
templorum orta; propter hanc plastae appellati.

44 Hominis autem imaginem gypso e facie ipsa primus omnium 153
expressit ceraque in eam formam gypsi infusa emendare instituit
Lysistratus Sicyonius, frater Lysippi, de quo diximus. Hic et
similitudinem reddere instituit; ante eum quam pulcherrimas facere
studebant. Idem et de signis effigiem exprimere invenit, crevitque
res in tantum, ut nulla signa statuacve sine argilla fierent. Quo
apparet, antiquiorem hanc fuisse scientiam, quam fundendi aeris.

45 Plastae laudatissimi fuere Damophilus et Gorgasus, iidemque 154
pictores, qui Cereris aedem Romae ad Circum maximum utroque
genere artis suae excoluerunt, versibus inscriptis Graece, quibus
significarent, ab dextra opera Damophili esse, ab laeva Gorgasi.
Ante hanc aedem Tuscanica omnia in aedibus fuisse, auctor est
M. Varro. Ex hac, cum reficeretur, crustas parietum excisas tabulis
marginatis inclusas esse, item signa ex fastigiis dispersa. Fecit et 155
Chalcosthenes cruda opera Athenis, qui locus ab officina eius Cera-
micos appellatur. M. Varro tradit sibi cognitum Romae Posim
nomine, a quo facta poma et uvas, ut non possis aspectu discernere a
veris. Idem magnificat Arcesilaum, Lucii Luculli familiarem, cuius
proplasmata pluris venire solita artificibus ipsis, quam aliorum opera.
Ab hoc factum Venerem Genetricem in foro Caesaris, et priusquam 156
absolveretur, festinatione dedicandi positam; deinde eidem a Lucullo
H-S. LX mill. signum Felicitatis locatum, cui mors utriusque inviderit.
Octavio equiti Romano cratera facere volenti, exemplar e gypso

factum talento. Laudat et Pasitelem, qui plasticen matrem caelaturae et statuariae sculpturaeque esse dixit, et cum esset in omnibus his summus, nihil unquam fecit, antequam finxit. Praeterea elaboratam hanc artem Italiae et maxime Etruriae, Turianumque a Fregellis accitum, cui locaret Tarquinius Priscus effigiem Iovis in Capitolio dicendam. Fictilem eum fuisse et ideo miniari solitum; fictiles in fastigio templi eius quadrigas, de quibus saepe diximus. Ab hoc eodem factum Herculem, qui hodieque materiae nomen in Urbe retinet. Haec enim tum effigies Deum erant laudatissimae. Nec poenitet nos illorum, qui tales Deos coluere. Aurum enim et argentum ne Diis quidem conficiebant.

- 46 Durant etiam nunc plerisque in locis talia simulacra. Fastigia 158 quidem templorum etiam in Urbe crebra et municipiis, mira caelatura et arte aevique firmitate sanctiora auro, certe innocentiora. In sacris quidem etiam inter has opes hodie non murrhinis crystallinisve, sed fictilibus prolubatur simpuviis, inenarrabili terrae benignitate, si quis singula aestimet; etiam ut omittantur in frugum, vini, pomorum, 159 herbarum, fruticum, medicamentorum, metallorum generibus beneficia eius, quae adhuc diximus; vel assiduitate satiant figlinarum opera, imbricibus, doliis ad vina excogitatis, ad aquas tubulis, ad balneas mammatis, ad tecta coctilibus laterculis frontatisque, ob quae Numa rex septimum collegium figulorum instituit. Quin et defunctos sese 160 multi fictilibus soliis condi maluere, sicut M. Varro, Pythagorico modo, in myrti et oleae atque populi nigrae foliis. Maior quoque pars hominum terrenis utitur vasis. Samia etiamnum in esculentis laudantur. Retinet hanc nobilitatem et Arretium in Italia, et calicum tantum, Surrentum, Asta, Pollentia, in Hispania Saguntum, in Asia Pergamum. Habent et Tralles opera sua, Mutina in Italia, 161 quoniam et sic gentes nobilitantur. Haec quoque per maria terrasque ultro citroque portantur, insignibus rotae officinis. Erythris in templo hodieque ostenduntur amphorae duae propter tenuitatem consecratae, discipuli magistrique certamine, uter tenuiorem humum duceret. Cois laus maxima, Adrianis firmitas, nonnullis circa hoc severitatis quoque exemplis. Q. Coponium invenimus ambitus 162 damnatum, quia vini amphoram dedisset dono ei, cuius suffragii latio erat. Atque ut luxu quoque aliqua contingat auctoritas figlinis, tripatinum, inquit Fenestella, appellabatur summa coenarum lautitia. Una erat muraenarum, altera luporum, tertia myxonis piscis, inclinatis iam scilicet moribus, ut tamen eos praeferre Graeciae etiam philosophis possimus, siquidem in Aristotelis heredum auctione LXX patinas venisse traditur. Nam nos cum unam Aesopi tragoediarum 163 histrionis in natura avium diceremus sestertiis centum stetisse, non dubito indignatos legentes. At hercules, Vitellius in principatu suo X. H-S. condidit patinam, cui faciendae fornax in campis exaedificata erat, quoniam eo pervenit luxuria, ut etiam fictilia pluris constent, quam murrhina. Propter hanc Mucianus altero Consulatu suo in 164 conquisitione exprobravit patinarum paludes Vitellii memoriae, non illa foedior, cuius veneno Asprenati reo Cassius Severus accusator

obiiciebat, interisse CXXX convivas. Nobilitantur iis oppida quoque, ut Rhegium et Cumae. Samia testa Matris Deum sacerdotes, qui Galli vocantur, virilitatem amputare, nec aliter citra perniciem, M. Caelio credamus, qui linguam sic amputandam obiecit gravi probro, tanquam et ipse iam tunc eidem Vitellio malediceret. Quid non excogitavit ars? fractis etiam testis utendo sic, ut firmius durent tuis calce addita, quae vocant Signina. Quo genere etiam pavimenta excogitavit.

XIII Verum et ipsius terrae sunt alia commenta. Quis enim satis

47 miretur pessimam eius partem ideoque pulverem appellatum in Putcolanis collibus opponi maris fluctibus, mersumque protinus fieri lapidem unum inexpugnabilem undis et fortiorem quotidie, utique si Cumano misceatur caemento? Eadem est terrae natura et in Cyzicena regione; sed ibi non pulvis, verum ipsa terra qualibet magnitudine excisa et demersa in mare, lapidea extrahitur. Hoc idem circa Cassandriam produnt fieri, et in fonte Gnidio dulci intra octo menses terram lapidescere. Ab Oropo quidem Aulida usque quidquid terrae attingitur mari, mutatur in saxa. Non multum a pulvere Puteolano distat e Nilo arena tenuissima sui parte, non ad sustinenda maria fluctusque frangendos, sed ad debellanda corpora palaestrae studiis. Inde certe Patrobio, Neronis principis liberto, advehebatur. Quin et Leonnato et Cratero ac Meleagro Alexandri Magni ducibus sabulum hoc portari cum reliquis militaribus commerciis reperio, plura de hac parte non dicturus, non hercules magis, quam de terrae usu in ceromatis, quibus exercendo iuventus nostra corpora, vires animorum perdidit.

XIV Quid? non in Africa Hispaniaque ex terra parietes, quos appellant

48 formaceos, quoniam in forma circumdatis utrinque duabus tabulis inferciuntur verius quam instruuntur, aëvis durant, incorrupti imbribus, ventis, ignibus, omniq; caemento firmiores? Spectat etiam nunc speculas Hannibalis Hispania terrenasque turres iugis montium impositas. Hinc et cespitum natura, castrorum vallis accommodata, contra fluminum impetus aggeribus. Illini quidem crates parietum luto et lateribus crudis extrui, quis ignorat?

49 Lateres non sunt e sabuloso neque arenoso multoque minus calu-
loso ducendi solo, sed e cretoso et albicante aut ex rubrica, vel si iam ex sabuloso, e masculo certe. Finguntur optime vere; nam solstitio rimosi fiunt. Aedificiis non nisi bimos probant. Quin et intritam ipsam eorum, prius quam fingantur, macerari oportet. Genera eorum tria: Lydion, quo utimur, longum sesquipedem, latum pedem; alterum tetradoron; tertium pentadoron. Graeci enim antiqui doron palmum vocabant et ideo dora munera, quia manu darentur. Ergo a quatuor et quinque palmis, prout sunt, nominantur. Eadem est latitudo. Minore in privatis operibus, maiore in publicis utuntur in Graecia. Pitanae in Asia et in ulterioris Hispaniae civitatibus, Maxilua et Calento, fiunt lateres, qui siccati non merguntur in aqua. Sunt enim e terra pumicosa, cum subigi potest, utilissima. Graeci, praeterquam ubi e silice fieri poterat structura, parietes lateritios praetulere. Sunt enim aeterni, si ad perpendicularum fiant. De eo et publica opera et

regias domos struxere, murum Athenis, qui ad montem Hymettum spectat; Patris aedes Iovis et Herculis, quamvis lapideas columnas et epistylia circumdarent; domum Trallibus regiam Attali; item Sardibus Croesi, quam gerusian fecere; Halicarnassi Mausoli; quae etiam nunc durant. Lacedaemone quidem excisum lateritiis parietibus opus tectorium, propter excellentiam picturae ligneis formis inclusum, Romam deportavere in aedilitate, ad Comitium exornandum, Muraena et Varro. Cum opus per se mirum esset, translatum tamen magis mirabantur. In Italia quoque lateritius murus Arretii et Mevaniae est. Romae non fiunt talia aedificia, quia sesquipedalis paries non plus quam unam contignationem tolerat. Cautumque est, ne communis crassior fiat; nec intergerivororum ratio patitur.

XV Haec sint dicta de lateribus. In terrae autem reliquis generibus
50 vel maxime mira natura est sulphuris, quo plurima domantur. Nascitur in insulis Aeoliis inter Siciliam et Italiam, quas ardere diximus; sed nobilissimum in Melo insula. In Italia quoque invenitur, in Neapolitano Campanoque agro, collibus qui vocantur Leucogaei. Ibi e cuniculis effossum perficitur igni. Genera quatuor: vivum, quod Graeci apyron vocant, nascitur solidum, hoc est, gleba, quo solum ex omnibus generibus medici utuntur. Solum (cetera enim liquore constant et conficiuntur oleo incocta,) vivum effoditur translucetque et viret. Alterum genus appellant glebam, fullonum tantum officinis familiare. Tertio quoque generi unus tantum est usus ad suffiendas lanas, quoniam candorem tantum molli-
175 tiemque confert. Egula vocatur hoc genus. Quarto autem ad ellychnia maxime conficienda. Cetero tanta vis est, ut morbos
176 comitiales deprehendat nidore, impositum igni. Lusit et Anaxilaus eo, candens in calice novo prunaeque subdita circumferens, exardescens percussu pallorem dirum velut defunctorum offundente conviviis. Natura eius calfacit, concoquit; sed et discutit collectiones corporum; ob hoc talibus emplastris malagmatisque miscetur. Renibus quoque et lumbis in dolore cum adipe mire prodest impositum. Aufert et lichenas a facie cum terebinthi resina et lepras. Harpacticon vocatur a celeritate avellendi; avelli enim subinde debet.
177 Prodest et suspiriosis linctum, purulenta quoque extussientibus, et contra scorpionum ictus. Vitilignes vivum nitro mixtum atque ex aceto tritum et illitum tollit; item lendes in palpebris, aceto sandarachato admixto. Habet et in religionibus locum ad expiandas suffitu domos. Sentitur vis eius et in aquis ferventibus. Neque alia res facilius accenditur, quo apparet ignium vim magnam etiam ei inesse. Fulmina et fulgura quoque sulphuris odorem habent, ac lux ipsa eorum sulphurea est.

51 Et bituminis vicina est natura, alibi limus, alibi terra, limus e Iudacae lacu, ut diximus, emergens; terra in Syria circa Sidonem oppidum maritimum. Spissantur haec utraque et in densitatem coeunt. Est vero liquidum bitumen, sicut Zacynthium et quod a Babylone invehitur. Ibi quidem et candidum gignitur. Liquidum est et Apolloniaticum, quae omnia Graeci pissasphalton appellant, ex

argumento picis et bituminis. Gignitur etiam pingue liquorisque 179
oleacei in Sicilia Acragantino fonte inficiens rivum. Incolae id
arundinum paniculis colligunt, citissime sic adhaerescens. Utuntur
eo ad lucernarum lumina olei vice, item ad scabiem iumentorum.
Sunt qui et naphtham, de qua in secundo diximus volumine, bituminis
generi adscribant. Verum ardens eius vis ignium naturae cognata
procul ab omni usu abest. Bituminis probatio, ut quam maxime 180
splendeat sitque ponderosum ac grave, laeve autem modice, quoniam
adulteratur pice. Vis, quae sulphuris; sistit, discutit, contrahit,
glutinat. Serpentes nidore fugat accensum. Ad suffusiones oculo-
rum et albugines Babylonium efficax traditur, item ad lepras, lichenas
pruritusque corporum. Illinitur et podagris. Omnia autem eius
genera incommodos oculorum pilos replicant. Dentium doloribus
medentur simul cum nitro illita. Tussim veterem et anhelitus cum
vino potum emendat. Dysentericis etiam datur eodem modo sistitque 181
alvum. Cum aceto vero potum discutit concretum sanguinem et
detrahit. Mitigat lumborum dolores, item articulorum. Cum farina
hordeacea impositum emplastrum peculiare facit sui nominis. San-
guinem sistit, vulnera colligat, glutinat nervos. Utuntur etiam ad
quartanas bituminis drachma et hedyosmi pari pondere cum myrrhae
obolo subacti. Comitiales morbos ustum deprehendit, vulvarum 182
strangulationes olfactum discutit cum vino et castoreo, procidentes
suffitu reprimit, purgationes feminarum in vino potum elicit. In
reliquo usu aeramentis illinitur firmatque ea contra ignes. Diximus
et tingi solitas ex eo statuas et illini. Calcis quoque usum praebuit,
ita ferruminatis Babylonis muris. Placet et ferrariis fabrorum offi-
cinis tingendo ferro clavorumque capitibus et multis aliis usibus.

52 Nec minor aut ab eo dissimilis est aluminis opera, quod intelligitur 183
salsugo terrae. Plura et eius genera. In Cypro candidum et nigrum,
exigua coloris differentia, cum sit usus magna, quoniam inficiendis
claro colore lanis candidum liquidumque utilissimum est, contraque
fuscis aut obscuris nigrum. Et aurum nigro purgatur. Fit autem
omne ex aqua limoque, hoc est, terrae exsudantis natura. Corrivatum 184
hieme aestivis solibus maturatur. Quod fuerit ex eo praecox, candi-
dus fit. Gignitur autem in Hispania, Aegypto, Armenia, Macedonia,
Ponto, Africa, insulis Sardinia, Melo, Lipara, Strongyle. Lauda-
tissimum in Aegypto, proximum in Melo. Huius quoque duae
species, liquidum spissumque. Liquidi probatio, ut sit limpidum
lacteumque, sine offensis fricantium, cum quodam igniculo caloris.
Hoc phorimon vocant. An sit adulteratum, deprehenditur succo
punici mali. Sincerum enim mixtura ea nigrescit. Alterum genus 185
est pallidi et scabri et quod inficiatur galla. Ideoque hoc vocant
paraphoron. Vis liquidi aluminis adstringere, indurare, rodere. Melle
admixto sanat oris hulcera, papulas pruritusque. Haec curatio fit in
balneis duabus mellis partibus, tertia aluminis. Virus alarum sudo-
resque sedat. Sumitur pilulis contra lienis vitia pellendumque per
urinam sanguinem. Emendat et scabiem nitro ac melanthio admixtis.
Concreti aluminis unum genus schiston appellant Graeci, in capilla- 186

menta quaedam canescentia dehiscens, unde quidam trichitin potius appellavere. Hoc fit e lapide, ex quo et chalcitin vocant, ut sit sudor quidam eius lapidis in spumam coagulatus. Hoc genus aluminis minus siccatur minusque sistit humorem inutilem corporibus; sed auribus magnopere prodest infusum vel illitum, vel oris huculceribus dentibusque, si saliva cum eo contineatur. Et oculorum medicamentis inseritur apte verendisque utriusque sexus. Coquitur in patinis, donec liquari desinat. Interioris est alterum generis, quod strongylen vocant. 187
 Duae eius species, fungosum atque omni humore dilui facile, quod in totum damnatur. Melius pumicosum et foraminum fistulis spongiae simile rotundumque natura, candido propius, cum quadam pinguitudine, sine arenis, friabile, nec inficiens nigritia. Hoc coquitur per se carbonibus puris, donec cinis fiat. Optimum ex omnibus quod 188
 Melinum vocant ab insula Melo, ut diximus. Nulli vis maior neque adstringendi, neque denigrandi, neque indurandi. Nullum spissius. Oculorum scabritias extenuat, combustum utilius epiphoris inhibendis; sic et ad pruritus corporis. Sanguinem quoque sistit in totum, foris illitum. Vulsis pilis ex aceto illitum renascentem mollit lanuginem summam. Omnium generum vis in adstringendo, unde nomen Graecis. 189
 Ob id oculorum vitiis aptissima sunt. Sanguinis fluxiones inhibet cum adipe, sic et infantium hucera. Putrescentia huculcerum compescit cum adipe et hydropicorum eruptiones siccatur, et aurium vitia cum succo punici mali, et unguium scabritias cicatricumque duritias et pterygia ac perniones; phagedaenas huculcerum ex aceto aut cum galla pari pondere cremata; lepras cum succo olerum; cum salis vero duabus partibus vitia quae serpunt; lendes et alia capillorum animalia permixtum aquae. Sic et ambustis prodest et furfuribus corporum 190
 cum sero picis. Infunditur et dysentericis. Uvam quoque in ore comprimit ac tonsillas. Ad omnia, quae in ceteris generibus diximus, efficacius intelligitur ex Melo advectum. Nam ad reliquos usus vitae in coriis lanisque perficiendis, quanti sit momenti, significatum est.

- XVI Ab his per se omnia ad medicinas pertinentia terrae genera 191
 53 tractabimus. Samiae duae sunt, quae collyrion, et quae aster appellantur. Prioris laus, ut recens sit et levis linguaeque glutinosa. Altera glebosior, candida. Utraque uritur ac lavatur. Sunt qui praeferant priorem. Prosunt sanguinem exspuentibus; emplastrisque quae siccandi causa componuntur, oculorum quoque medicamentis miscentur.
- 54 Eretria totidem differentias habet. Namque et alba est, et cinerea, 192
 quae praefertur in medicina. Probatur mollitie et quod, si aere perducatur, violaceum reddit colorem. Vis et ratio eius in medendo dicta est inter pigmenta.
- 55 Lavatur omnis terra (in hoc enim loco dicemus) perfusa aqua 193
 siccataque solibus; iterum ex aqua trita ac reposita, donec considat et digeri possit in pastillos. Coquitur in calicibus crebro concussu.
- 56 Est in medicaminibus et Chia terra candicans, effectus eiusdem, 194
 qui Samiae. Usus ad mulierum maxime cutem; idem et Selinusiae. Lactei coloris est haec aqua dilui celerrima; eademque lacte diluta et tectoriorum albaria interpolantur. Pnigitis Eretriae simillima est,

grandioribus tantum glebis et glutinosa, cui effectus idem qui Cimoliae, infirmior tamen. Bitumini simillima est ampelitis. Experimentum eius, si cerae modo accepto oleo liquescat et si nigricans colos maneat tostae. Usus ad molliendum discutiendumque. Ad haec medicamentis additur, praecipueque in calliblepharis et inficiendis capillis.

XVII Cretae plura genera. Ex iis Cimoliae duo ad medicos pertinentia, 195

57 candidum et ad purpurissimum inclinans. Vis utrique ad discutiendos tumores et sistendas fluxiones aceto assumpto. Panos quoque et parotidas cohibet, et lichenas illita pusulasque; si vero aphronitrum et nitrum adiciatur et acetum, et pedum tumores, ita ut in sole curatio haec fiat et post sex horas aqua salsa abluatur. Testium tumoribus 196 cypro et cera addita prodest. Et refrigerandi quoque natura cretae est, sudoresque immodicos sistit illita. Atque ita papulas cohibet ex vino assumpta in balineis. Laudatur maxime Thessalica. Nascitur et in Lycia circa Bubonem. Est et alius Cimoliae usus in vestibus. Nam Sarda, quae affertur e Sardinia, candidis tantum assumitur, inutilis versicoloribus, et est vilissima omnium Cimoliae generum; pretiosior Umbrica et quam vocant saxum. Proprietas saxi, quod 197 crescit in macerando atque pondere emitur, illa mensura. Umbrica non nisi poliendis vestibus assumitur. Neque enim pigebit hanc quoque partem attingere, cum lex Metilia exstet fullonibus dicta, quam C. Flaminius, L. Aemilius Censores dedere ad populum ferendam. Adeo omnia maioribus curae fuere. Ergo ordo hic est: primum 198 abluatur vestis Sarda, dein sulphure suffitur, mox desquamatur Cimolia, quae est coloris veri. Fucatus enim deprehenditur nigrescitque et funditur sulphure. Veros autem et pretiosos colores emollit Cimolia et quodam nitore exhilarat contristatos sulphure. Candidis vestibus saxum utilis a sulphure, inimicum coloribus. Graecia pro Cimolia Tymphaico utitur gypso.

58 Alia creta argentaria appellatur, nitorem argento reddens. Est 199 et vilissima, qua Circum praeducere ad victoriae notam pedesque venalium trans mare advectorum denotare instituerunt maiores. Talemque Publium mimicae scenae conditorem, et astrologiae consobrinum eius Manilium Antiochum, item grammaticae Staberium Erotem, XVIII eadem nave advectos videre proavi. Sed quid hos refero aliquo 200 literarum honore commendatos? Talem in catasta videre Chrysogonum Sullae, Amphionem Q. Catuli, Heronem L. Luculli, Demetrium Pompeii, Augenque Demetrii, quanquam et ipsa Pompeii credita est, Hipparchum M. Antonii, Menam et Menecratem Sex. Pompeii, aliosque deinceps, quos enumerare iam non est, e sanguine Quiritium et proscriptionem licentia ditatos. Hoc est insigne venalitiis gregibus 202 opprobriumque insolentis fortunae, quod et nos adeo potiri rerum vidimus, ut praetoria quoque ornamenta decerni a senatu iubente Agrippina Claudii Caesaris viderimus libertis, tantumque non cum laureatis fascibus remitti illo, unde cretatis pedibus advenissent.

XIX Praeterea sunt genera terrae proprietatis suae, de quibus iam 201 59 diximus, sed et hoc loco reddenda natura. Ex Galata insula et circa Clupeam Africae scorpiões necat, Balearis et Ebusitana serpentes.

C. PLINII SECUNDI

NATURALIS HISTORIAE

LIBER XXXVI.

Cap. I **L** APIDUM natura restat, hoc est, praecipua morum insania, etiam ¹
Sect. I ut gemmae cum succinis atque crystallinis murrhinisque silcantur.

Omnia namque, quae usque ad hoc volumen tractavimus, hominum causa genita videri possunt. Montes natura sibi fecerat ad quasdam compages telluris visceribus densandas, simul ad impetus fluminum domandos fluctusque frangendos ac minime quietas partes coercendas durissima sui materia. Caedimus hos trahimusque nulla alia quam deliciarum causa, quos transcendisse quoque mirum fuit. In portento ²
prope maiores habuere Alpes ab Hannibale exsuperatas et postea a Cimbris, nunc ipsae caeduntur in mille genera marmorum, promontoria aperiuntur mari, et rerum natura agitur in planum. Evehinus ea, quae separandis gentibus pro terminis constituta erant, navesque marmorum causa fiunt, ac per fluctus, saevissimam rerum naturae partem, huc illuc portantur iuga, maiore etiamnum venia, quam cum ad frigidos potus vas petitur in nubila caeloque proximae rupes cavantur, ut bibatur glacie. Secum quisque cogitet, cum pretia ³
horum audiat, cum vehi trahique moles videat, quam sine his multorum sit beator vita; ista facere, verius pati mortales, quos ob usus quasve ad voluptates alias, nisi ut inter maculas lapidum iaceant, ceu vero non tenebris noctium dimidiae parti vitae cuiusque gaudia haec auferentibus.

² Ingens ista reputantem subit etiam antiquitatis rubor. Exstant ⁴
Censoriae leges, glandia in coenis gliresque et alia dictu minora apponi vetantes. Marmora invehi et maria huius rei causa transiri, quae

II vetaret, lex nulla lata est. Dicat fortassis aliquis: non enim invehebantur. Id quidem falso. Trecentas LX columnas M. Scauri ⁵
aeditate ad scenam theatri temporarii et vix uno mense futuri in usu, viderunt portari silentio legum, sed publicis nimirum indulgentes voluptatibus. Id ipsum cur? aut qua magis via irrepunt vitia, quam publica? Quo enim alio modo in privatos usus illa venere, ebora, aurum, gemmae? aut quid omnino diis relinquimus? Verum esto, ⁶

indulserint publicis voluptatibus; etiamne tacuerunt maximas earum atque adeo duodequadragenum pedum Lucullei marmoris in atrio Scauri collocari? nec clam illud occulteque factum est. Satisdari sibi damni infecti coegit redemptor cloacarum, cum in Palatium extraherentur. Non ergo in tam malo exemplo moribus cavere utilius fuerat? Tacuere tantas moles in privatam domum trahi praeter fictilia deorum fastigia.

III Nec potest videri Scaurus rudi et huius mali improvidae civitati 7
 3 obrepisse quodam vitii rudimento. Iam L. Crassum oratorem illum, qui primus peregrini marmoris columnas habuit in eodem Palatio, Hymettias tamen nec plures sex, aut longiores duodenum pedum, M. Brutus in iurgiis ob id Venerem Palatinam appellaverat. Nimirum ista omisere moribus victis, frustraue interdicta quae ve- 8
 tuerant cernentes, nullas potius quam irritas esse leges maluerunt. Sed et qui sequentur, meliores esse nos probabunt. Quis enim tantarum hodie columnarum atrium habet? Sed prius, quam de marmoribus dicamus, hominum in iis proferenda iudicemus pretia. Ante igitur artifices percensebimus.

IV Marmore scalpendo primi omnium inclaruerunt Dipoenus et 9
 4 Scyllis, geniti in Creta insula, etiamnum Medis imperantibus, priusque quam Cyrus in Persis regnare inciperet, hoc est, Olympiade circiter L. Ii Sicyonem se contulere, quae diu fuit officinarum omnium metallorum patria. Deorum simulacra publice locaverant Sicyonii, quae prius quam absolverentur, artifices iniuriam questi abiere in Aetolos. Protynus Sicyonem fames invasit ac sterilitas 10
 moerorque dirus. Remedium petentibus Apollo Pythius affuturum respondit, si Dipoenus et Scyllis deorum simulacra perfecissent. Quod magnis mercedibus obsequisque impetratum est. Fuere autem simulacra ea Apollinis, Dianae, Herculis, Minervae, quod e caelo postea tactum est.

V Cum ii essent, iam fuerant in Chio insula Malas sculptor, dein 11
 filius eius Micciades, ac deinde nepos Archennus Chius, cuius filii Bupalus et Athenis clarissimi in ea scientia fuere, Hipponactis poetae aetate, quem certum est LX Olympiade fuisse. Quod si quis horum familiam ad proavum usque retro agat, inveniet artis eius originem cum Olympiadum origine coepisse. Hipponacti notabilis foeditas 12
 vultus erat, quamobrem imaginem eius lascivia iocorum ii proposuere ridentium circulis. Quod Hipponax indignatus amaritudinem carminum destrinxit in tantum, ut credatur aliquibus ad laqueum eos compulisse, quod falsum est. Complura enim in finitimis insulis simulacra postea fecere, sicut in Delo, quibus subiecerunt carmen, non vitibus tantum censi Chion, sed et operibus Archenni filiorum. Ostendunt et Lasi Dianam manibus eorum factam. Et in ipsa Chio 13
 narrata est operis eorum Dianae facies in sublimi posita, cuius vultum intrantes tristem, abeuntes hilaratum putant. Romae signa eorum sunt in Palatina aede Apollinis in fastigio et omnibus fere quae Divus Augustus fecit. Patris quoque eorum et Deli fuere opera et in

Lesbo insula. Dipoeni quidem Ambracia, Argos, Cleonae, operibus 14
 refertae fuere. Omnes autem tantum candido marmore usi sunt e
 Paro insula, quem lapidem coepere lychniten appellare, quoniam ad
 lucernas in cuniculis caederetur, ut auctor est Varro, multis postea
 candidioribus repertis, nuper etiam in Lunensium lapicidinis. Sed
 in Pariorum mirabile proditur, gleba lapidis unius cuneis dividendum
 soluta, imaginem Sileni exstitisse. Non omittendum, hanc artem 15
 tanto vetustiore fuisse, quam picturam aut statuariam, quarum
 utraque cum Phidia coepit LXXXII Olympiade, post annos circiter
 trecentos triginta duos. Et ipsum Phidiam tradunt scalpsisse mar-
 mora, Veneremque eius esse Romae in Octaviae operibus eximiae
 pulchritudinis. Alcamenem Atheniensem (quod certum est) docuit 16
 in primis nobilem, cuius sunt opera Athenis complura in aedibus
 sacris praeclaraque Venus extra muros, quae appellatur Aphrodite
ἐν κήποις. Huic summam manum ipse Phidias imposuisse dicitur.
 Eiusdem discipulus fuit Agoracritus Parius, et aetate gratus. Itaque
 e suis operibus pleraque nomini eius donasse fertur. Certavere autem 17
 inter se ambo discipuli Venere facienda, vicitque Alcamenes non
 opere, sed civitatis suffragiis, contra peregrinum suo faventis.
 Quare Agoracritus ea lege signum suum vendidisse traditur, ne
 Athenis esset, et appellasse Nemesin. Id positum est Rhamnunte
 pago Atticae, quod M. Varro omnibus signis praetulit. Est et in
 Matris Magnae delubro in eadem civitate Agoracriti opus. Phidiam 18
 clarissimum esse per omnes gentes, quae Iovis Olympii famam
 intelligunt, nemo dubitat; sed ut merito laudari sciant, etiam qui
 opera eius non viderunt, proferemus argumenta parva et ingenii
 tantum. Neque ad hoc Iovis Olympii pulchritudine utemur, non
 Minervae Athenis factae amplitudine, cum sit ea cubitorum viginti
 sex, (ebore haec et auro constat,) sed scuto eius, in quo Amazonum
 proelium caelavit intumesciente ambitu parmae, eiusdem concava
 parte deorum et gigantum dimicationem, in soleis vero Lapitharum
 et Centaurorum; adeo momenta omnia capacia artis illi fuere. In 19
 basi autem quod caelatum est, Pandoras genesin appellavit; ibi dii
 sunt XX numero nascentes, Victoria praecipue mirabili. Periti
 mirantur et serpentem ac sub ipsa cuspide aeream sphingen. Haec
 sunt obiter dicta de artifice nunquam satis laudato, simul ut noscatur
 illam magnificentiam aequalem fuisse et in parvis. Praxitelis aetatem 20
 inter statuarios diximus, qui marmoris gloria superavit etiam semet.
 Opera eius sunt Athenis in Ceramico, sed ante omnia, et non solum
 Praxitelis verum et in toto orbe terrarum, Venus, quam ut viderent,
 multi navigaverunt Gnidum. Duas fecerat simulque vendebat, alte-
 ram velata specie, quam ob id quidem praetulerunt, quorum conditio
 erat, Coi, cum alteram etiam eodem pretio detulisset, severum id ac
 pudicum arbitantes; reiectam Gnidiis emerunt, immensa differentia
 famae. Voluit etiam postea a Gnidiis mercari rex Nicomedes, totum 21
 aes civitatis alienum, quod erat ingens, dissoluturum se promittens.
 Omnia perpeti maluere, nec immerito; illo enim signo Praxiteles

nobilitavit Gnidum. Aedicula eius tota aperitur, ut conspici possit undique effigies Deae, favente ipsa, ut creditur, facto. Nec minor ex quacunque parte admiratio est. Ferunt amore captum quandam, cum delituisse noctu, simulacro cohaesisse, eiusque cupiditatis esse indicem maculam. Sunt in Gnido et alia signa marmorea illustrium artificum, Liber Pater Bryaxidis, et alter Scopae, et Minerva; nec maius aliud Veneris Praxiteliae specimen, quam quod inter haec sola memoratur. Eiusdem est et Cupido obiectus a Cicerone Verri, ille propter quem Thespieae visebantur, nunc in Octaviae scholis positus. Eiusdem et alter nudus in Pario colonia Propontidis, par Veneri Gnidiae nobilitate et iniuria. Adamavit enim eum Alcides Rhodius atque in eo quoque simile amoris vestigium reliquit. Romae Praxitelis opera sunt Flora, Triptolemus, Ceres in hortis Servilii, Boni Eventus et Bonae Fortunae simulacra in Capitolio, item et Maenades et quas Thyadas vocant et Caryatidas, et Sileni in Pollionis Asinii monumentis, et Apollo et Neptunus. Praxitelis filius Cephisodotus et artis heres fuit. Cuius laudatum est Pergami symplegma, signum nobile, digitis corpori verius quam marmoris impressis. Romae eius opera sunt Latona in Palatii delubro, Venus in Pollionis Asinii monumentis et intra Octaviae porticus in Junonis aede Aesculapius ac Diana. Scopae laus cum his certat. Is fecit Venerem et Pothon et Phaethontem, qui Samothrace sanctissimis cœrimoniis coluntur, item Apollinem Palatinum, Vestam sedentem laudatam in Servilianis hortis duosque lampteras circa eam, quorum pares in Asinii monumentis sunt, ubi et Canephoros eiusdem. Sed in maxima dignatione Cn. Domitii delubro in Circo Flaminio Neptunus ipse et Thetis atque Achilles, Nereides supra delphinos et cete et hippocampos sedentes; item Tritones chorusque Phorci et pistrices ac multa alia marina, omnia eiusdem manus, praeclarum opus, etiam si totius vitae fuisset. Nunc vero praeter supra dicta quaeque nescimus Mars est etiamnum sedens colosseus eiusdem in templo Bruti Callaici apud Circum eundem. Praeterea Venus in eodem loco nuda Praxitellam illam antecedens et quemcunque alium locum nobilitatura. Romae quidem magnitudo operum eam obliterat, ac magni officiorum negotiorumque acervi omnes a contemplatione talium abducunt, quoniam otiosorum et in magno loci silentio apta admiratio talis est. Qua de causa ignoratur artifex eius quoque Veneris, quam Vespasianus Imperator in operibus Pacis suae dicavit, antiquorum dignam fama. Par haesitatio est in templo Apollinis Sosiani, Niobae liberos morientes Scopas an Praxiteles fecerit; item Janus pater in suo templo dicatus ab Augusto, ex Aegypto advectus, utrius manus sit, iam quidem et auro occultatus. Similiter in Curia Octaviae quaeritur de Cupidine fulmen tenente. Id demum affirmatur, Alcibiadem esse principem forma in ea aetate. Multa in eadem schola sine auctoribus placent: Satyri quatuor, ex quibus unus Liberum patrem palla velatum Veneris praefert, alter Liberam similiter, tertius ploratum infantis cohibet, quartus cratere alterius sitim sedat, duaeque Aurae velificantes sua

veste. Nec minor quaestio est in Septis, Olympum et Pana,
 Chironemque cum Achille qui fecerint, praesertim cum capitali satis-
 datione fama iudicet dignos. Scopas habuit aemulos eadem aetate 30
 Bryaxin et Timotheum et Leocharem, de quibus simul dicendum est,
 quoniam pariter caelavere Mausoleum. Sepulcrum hoc est ab uxore
 Artemisia factum Mausolo Cariae regulo, qui obiit Olympiadis
 centesimae sextae anno secundo. Opus id ut esset inter septem
 miracula, ii maxime artifices fecere. Patet ab austro et septentrione
 sexagenos ternos pedes, brevius a frontibus, toto circuitu pedes qua-
 dringentos undecim; attollitur in altitudinem viginti quinque cubitis;
 cingitur columnis triginta sex. Pteron vocavere. Ab oriente 31
 caelavit Scopas, a septentrione Bryaxis, a meridie Timotheus, ab
 occasu Leochares, priusque quam peragerent, regina obiit. Non
 tamen recesserunt, nisi absoluto iam, id gloriae ipsorum artisque
 mouumentum iudicantes; hodieque certant manus. Accessit et quintus
 artifex. Namque supra pteron pyramis altitudine inferiorem aequavit,
 viginti quatuor gradibus in metae eacumen se contrahens. In summo
 est quadriga marmorea, quam fecit Pythis. Haec adiecta centum
 quadraginta pedum altitudine totum opus includit. Timothei manu 32
 Diana Romae est in Palatio, Apollinis delubro, cui signo caput
 reposuit Aulanius Evander. In magna admiratione est et Hercules
 Menestrati, et Hecate Ephesi in templo Dianae post eadem, in cuius
 contemplatione admonent aeditui parcere oculis, tanta marmoris ra-
 diatio est. Non postferuntur et Charites in propylaeo Atheniensium,
 quas Socrates fecit, alius ille quam pictor, idem ut aliqui putant.
 Nam Myronis illius, qui in aere laudatur, anus ebria est Smyrnae 33
 in primis inclyta. Pollio Asinius, ut fuit acris vehementiae, sic
 quoque spectari monumenta sua voluit. In iis sunt Centauri Nymphas
 gerentes Arcesilae, Thespiades Cleomenis, Oceanus et Iupiter Entochi,
 Appiades Stephani, Hermerotes Taurisci, non caelatoris illius, sed
 Tralliani; Iupiter hospitalis Pamphili Praxitelis discipuli, Zethus et 34
 Amphion ac Dirce et taurus vinculumque ex eodem lapide, Rhodo
 advecta opera Apollonii et Taurisci. Parentum ii certamen de se
 fecere, Menecratem videri professi, sed esse naturalem Artemidorum.
 Eodem loco Liber pater Eutychidis laudatur. Ad Octaviae vero
 porticum Apollo Philisci Rhodii in delubro suo; item Latona et
 Diana, et Musae novem, et alter Apollo nudus. Eum, qui citharam 35
 in eodem templo tenet, Timarchides fecit; intra Octaviae vero por-
 ticus, in aede Iunonis, ipsam deam Dionysius, et Polycles aliam,
 Venerem eodem loco Philiscus, cetera signa Pasitiles. Timarchidis
 filii Iovem, qui est in proxima aede, fecerunt; Pana et Olympum
 luctantes, eodem loco Heliodorus, quod est alterum in terris symplegma
 nobile; Venerem lavantem se, sed et aliam stantem Polycharmus.
 Ex honore apparet in magna auctoritate habitum Lysiae opus, quod 36
 in Palatio super arcum Divus Augustus honori Octavii patris sui
 dicavit, in aedicula columnis adornata. Id est quadriga currusque et
 Apollo ac Diana ex uno lapide. In hortis Servilianis reperio laudatos

Calamidis Apollinem illius caelatoris, Dercylidis pycas, Amphistrati Callisthenem historiarum scriptorem. Nec multo plurium fama est, 37
 quorundam claritati in operibus eximiis obstante numero artificum, quoniam nec unus occupat gloriam, nec plures pariter nuncupari possunt, sicut in Laocoonte, qui est in Titi Imperatoris domo, opus omnibus et picturae et statuariae artis praeponendum. Ex uno lapide eum et liberos draconumque mirabiles nexus de consilii sententia fecere summi artifices Agesander et Polydorus et Athenodorus Rhodii. Similiter Palatinas domos Caesarum replevere probatissimis signis 38
 Craterus cum Pythodoro, Polydectes cum Hermolao, Pythodorus alius cum Artemone, et singularis Aphrodisius Trallianus. Agrippae Pantheum decoravit Diogenes Atheniensis, et Caryatides in columnis templi eius probantur inter pauca operum, sicut in fastigio posita signa, sed propter altitudinem loci minus celebrata. Inhonorus est 39
 nec in templo ullo Hercules, ad quem Poeni omnibus annis humana sacrificaverunt victima, humi stans, ante aditum porticus Ad Nationes. Sitae fuere et Thespiades ad aedem Felicitatis, quarum unam adamavit eques Romanus Iunius Pisciculus, ut tradit Varro; admiratur et Pasiteles, qui et quinque volumina scripsit nobilium operum in toto orbe. Natus hic in Graecia Italiae ora et civitate 40
 Romana donatus cum iis oppidis Iovem fecit eboreum in Metelli aede, qua Campus petitur. Accidit ei, cum in navalibus, ubi ferae Africanae erant, per caveam intuens leonem caelaret, ut ex alia cavea panthera erumperet, non levi periculo diligentissimi artificis. Fecisse opera complura dicitur; sed quae fecerit, nominatim non refertur. Arcesilaum quoque magnificat Varro, cuius se marmoream 41
 habuisse leaenam aligerosque ludentes cum ea Cupidines, quorum alii religatam tenerent, alii e cornu cogerent bibere, alii calcearent soccis, omnes ex uno lapide. Idem et a Coponio XIV nationes, quae sunt circa Pompeii, factas auctor est. Invenio et Canachum 42
 laudatum inter statuarios fecisse marmorea. Nec Sauran atque Batrachum obliterari convenit, qui fecere templa Octaviae porticibus inclusa, natione ipsi Lacones. Quidam et opibus praepotentes fuisse eos putant ac sua impensa construxisse, inscriptionem sperantes. Qua negata, hoc tamen alio loco et modo usurpasse. Sunt certe etiamnum in columnarum spiris insculpta nominum eorum argumento lacerta atque rana. In Iovis aede exstitisse picturam cultusque 43
 reliquos omnes femineis argumentis constat. Etenim facta Iunonis aede cum inferrentur signa, permutasse geruli traduntur, et id religione custoditum, velut ipsis Diis sedem ita partitis. Ergo et in Iunonis aede cultus est, qui Iovis esse debuit. Sunt et in parvis marmoreis famam consecuti Myrmecides, cuius quadrigam cum agitatore cooperuit alis musca, et Callicrates, cuius formicarum pedes atque alia membra pervidere non est.



TABLE I.

THE HISTORY OF THE ARTS IN GREECE, FROM THEIR INTRODUCTION, UNTIL THE TIME OF PHIDIAS.

B. C.	OLYMP.	POLITICAL EVENTS.	OLYMP.	STATE OF LITERATURE.	OLYMP.	THE PUBLIC GAMES AND THE DRAMA.	OLYMP.	ARTISTS AND THEIR PRODUCTIONS.
1230. 1184. 1104.		THESEUS. Minos of Crete. The overthrow of Troy. The return of the HERACLIDÆ to the Peloponnesus. Grecian Colonies established in Asia. Monarchy abolished at Athens. LYCURGUS regulates the Lacedæmonian State.		Poetry held sacred throughout Greece. HOMER. HESIOD.		IPHITUS of Elis, and CLEOSTHENES of Pisa, re-establish the Olympic Games.		DÆDALUS the Athenian. SMILIS of Ægina. EUCHIR I. discovers the art of Painting. DIBUTADES of Corinth, and his daughter CORA, first make Plaster-casts. PHILOCTES the Egyptian, or CLEANTHES the Corinthian, invent Painting in Outline. Their contemporaries were AREGO, CRATO of Sicyo, and SAURIAS of Samos. ARCTIDES the Corinthian, and TELEPHANES I. the Sicyonian, exercise the art of Painting. <i>(The precise dates of the above facts are uncertain.)</i>
1068. 880.								About this period flourished CHERSIPPRO of Chosus, the Architect, TELECIUS and THEODORUS I., sons of RHÆCUS. In a rather later period, METAGENES I., son of CHERSIPPRO, PÆONIUS I. of Ephesus, and LEARCHUS of Rhegium.
777.	I. 1.	The commencement of the Olympiads.			I. 1.	CORÆBUS of Elis is victorious in running.	I.	
754.	VI. 3.	Rome built.			VII.	Crowns first bestowed on the victors at the Olympic Games.		
743.	IX. 2.	The commencement of the first Messenian War.			XV.	The exercise of running in a course of two furlongs, introduced at Olympia.		
724. 720.	XIV. 1. XV.	The termination of this War. CANDAULES reigns over Lydia.			XVIII.	ACANTHUS, the Laconian, first runs in a state of nudity. The 'pentathlon,' and wrestling as a separate exercise, introduced at the Olympic Games.	XVIII.	Shortly before this time, BULARCHUS the Painter appeared in Asia.
685.	XXIII. 4.	The second Messenian War commences.		TYRTÆUS and ARCHILOCHUS flourish.	XXIII. XXV.	Pugilistic combats introduced at Olympia. The chariot-race established at Olympia.	XXV.	GLAUCUS I. invents the soldering of iron.
668.	XXVIII. 1.	The second Messenian War terminated by the capture of Ira.					XXIX.	EUCHIR II. and EUGRANMIUS, Corinthian Modellers, exercise their art in Italy.
664.	XXIX.	DEMARATUS and the BACCHIDÆ leave Corinth and proceed to Italy.					XXX.	CLEOPHANTUS the Corinthian, flourishes.
660.	XXX.	Ægypt open to the visits of the Greeks.						
					XXXII.	ORSIFFUS, the Laconian, appears as a combatant.		
					XXXIII.	The 'pancratium' received as an exercise at Olympia. Also, the leaping from one horse to another, while in full speed.		
					XXXVII.	The running and wrestling of boys admitted at the Olympic Games.	XXXV.	MALAS of Chios appears as a Sculptor.
					XXXVIII.	Boys permitted to engage in the 'pentathlon' at Olympia; but soon after prohibited from this union of gymnastic exercises.		
624.	XXXIX. 1.	DRACO, the Athenian, flourishes.			XLI.	Pugilistic combats among boys introduced at Olympia.	XLII.	MICCLADES, the Chian, practises Sculpture.
594.	XLVI. 3.	SOLO legislates for the Athenians.	XLII.	ALCÆUS, SAPPHO, and ÆSOP flourish.			XLVIII.	MNESARCHUS the Etrurian, father of the celebrated Philosopher PYTHAGORAS, becomes eminent as an Engraver on precious stones.
			L.	The age of the Seven Wise Men of Greece.			L.	DIPENUS and SCYLLIS, natives of Crete, attain great eminence in sculpturing marble. About this period flourished also ANTHEMUS, or rather ARCHENEUS, of Chios, BYRES of Naxos, and ENDOEUS the Athenian.
566.	LIII. 3.	POLYCRATES assumes the sovereignty of Samos and some neighbouring Islands.					LIV.	ARISTOCLES the Cydonian flourishes.
565.	4.	PHALARIS, Tyrant of Agrigentum, begins to reign.					LV.	PERILLUS, probably of Agrigentum, flourishes.
561.	LIV. 4.	PISTRATUS usurps sovereign power at Athens.						
559.	LV. 2.	CYRUS, the King of Persia, begins to reign.	LVI. 4.	SPEICHORUS of Himera dies.			LVIII.	TECTEUS and ANGELIO make the Statue of Delian Apollo.
							LIX.	About this period flourished also BUPALUS and ATHENIS of Chios, and THEOCLES the Laconian, Sculptors;—DONTAS, DORYCLIDAS, and MEDO, all of Laconia, Statuaries;—and THEODORUS II., the Samian, an Engraver.
							LX.	SYADRAS and CHARTAS, Lacedæmonian Statuaries, probably flourish about this period.
			LX.	HIPPONAX flourishes.			LXI.	BATHYCLES the Magnesian, a Statuary, and SPINTHARUS an Architect of Corinth, flourish.
							LXII.	About this time, ANTISTATES, CALLESCHRUS, ANTIMACHIDES, and PORINUS, Architects, lay the foundation of the Temple of Jupiter Olympius at Athens.
520.	LXII. 4.	CYRUS dies.	LXII.	ANACREON flourishes.	LXI. LXII.	THESPIUS begins to have his plays exhibited. MILO, of Crotona, becomes eminent as a pancratiast.	LXII.	CLEETAS of Sicyo the Statuary.
527. 522.	LXIII. 2. LXIV. 3.	The death of PISTRATUS. POLYCRATES dies.			LXIII. 4.	ÆSCHYLUS is born.	LXII.	DEMEAS I. of Crotona, Statuary, flourishes.
					LXV.	The running of armed men first instituted at Olympia.	LXV.	AGELADAS of Argos, Statuary, makes a statue of Anochus, a victor at the Olympic Games.
514.	LXVI. 3.	HIPPARCHUS is slain at Athens.					LXVI.	AGELADAS makes a chariot in honor of the victory of Cleosthenes at Olympia, and about the same period, ennobles a victory obtained by Timasitheus.
510.	LXVII. 3.	The PISTRATIDÆ expelled from Athens.	LXVII.	PYTHAGORAS dies.	LXVII.	PHRYNICHUS obtains his first prize as a Dramatic Poet.		CALLO I. of Ægina, CHRYSOTHEMIS and EUTELIDAS of Argos, and GITIADAS the Lacedæmonian, flourish as Statuaries.
509.	4.	Monarchy abolished at Rome.					LXVIII.	AMPHICRATES the Statuary, makes the figure of a lioness. ANTENOR makes Statues of Harmodius and Aristogito.
							LXX.	ARISTOCLES II. and his brother CANACHUS I., both of Sicyo, flourish as Statuaries. This was the age also, of LEARCHUS of Rhegium.
								HEGESIAS and HEGIAS of Athens, MENÆCHMUS and SOIDAS of Naupactus, TELEPHANES II. of Phocis, and ARCESILAUS I., flourish as Statuaries.
494.	LXXI. 3.	The destruction of Miletus. Tribunes of the Plebeians created at Rome.			LXXI.	The exercise termed κάλπη introduced at the Olympic Games.	LXXI. 4.	AGLAOPHO I. of Thasos, father of POLYGNOTUS and ARISTOPHO, exercises the art of Painting. SYLLAX of Rhegium, the Painter, flourishes.
490. 488.	LXXII. 3. LXXIII.	The Battle of Maratho. The Thessalians and Phocians engaged in hostilities.	LXXIV.	SIMONIDES of Cos flourishes.	LXXIII. 4. LXXIV.	ÆSCHYLUS gains his first victory as a Dramatic Poet. EPICHRAMUS flourishes.	LXXII. LXXIII. LXXIV.	DEMOPHILUS I. and GORGASUS practise the arts of Painting and making Plaster-casts, at Rome.
							LXXV.	STOMIUS, Statuary, flourishes.
480.	LXXV. 1.	The Battles of Thermopylae and Artemisium. Athens taken by Xerxes.			LXXV. 4.	PHRYNICHUS produces his tragedy of the Phœnissæ.	LXXV.	GLAUCUS of Ægina, Statuary, flourishes. PYTHAGORAS I. of Rhegium, begins to exercise the art of Statuary. About this time PHIDIAS is born.
479. 476.	2. LXXVI. 1.	The Battle of Salamis. The Battles of Platæa and Mycæe. ANAXILAUS of Rhegium dies.			LXXVI. 4.	ÆSCHYLUS produces his Persæ and obtains a prize.	LXXVI.	ASCARUS the Theban forms for the Thessalians a Statue of Jupiter, out of the spoils of the Phocians. AMYCLEUS, DYLLUS, and CHIONIS prepare several Statues out of the spoils taken from the Thessalians by the Phocians, which are dedicated by the latter at Delphi. ARISTOMEDO likewise engaged in this undertaking.
					LXXVII. 4.	SOPHOCLES produces his first Tragedy, and triumphs over ÆSCHYLUS.	LXXVII.	SYNNOO of Ægina, Statuary, flourishes. ARISTOMEDES and SOCRATES, two Theban Statuaries, flourish. CRITIAS NESIOTA makes Statues of Aristogito and Harmodius, which are almost immediately erected.
467.	LXXVIII. 2.	Hiero of Syracuse dies.					LXXVIII.	ANAXAGORAS of Ægina makes a Statue of Jupiter, at the request of the several States of Greece, which had participated in the victory over Xerxes.
								DIONYSIUS I. and GLAUCUS, of Argos, and SIMO of Ægina, flourish.
464. 461.	LXXIX. 1. 4.	The third Messenian War commences. The common treasury of the Grecian States, removed from Delos to Athens. PERICLES appears as a public character.	LXXX.	Many Schools of Philosophy established.	LXXX. LXXX. 2. LXXXI.	The inhabitants of Achaia begin to participate in the victories at the Olympic Games. ÆSCHYLUS produces his Tragedies relative to Orestes. The death of ÆSCHYLUS. EURIPIDES appears as a Tragic Poet.	LXXX. LXXXI. LXXXII.	HIPPODAMUS, an Architect of Miletus, fortifies the Piræus at Athens.
								ONATAS of Ægina, and CALANIS, make a chariot in honor of Hiero lately deceased, which is afterwards dedicated at Olympia. Their contemporaries are AGELEDAS of Argos, HEGIAS of Athens, CALLITELFS, CALYNTIUS, HIPPIAS, SOPHRONISCUS, and PASITELES I. AGELADAS and HIPPIAS here mentioned, were the instructors of PHIDIAS.
455.	LXXXI. 2.	The Athenians permit the ejected Messenians to occupy Naupactus.						DEMOPHILUS II. of Himera, and NESEAS of Thasos, flourish as Painters.
451. 449.	LXXXII. 2. 4.	Decemviri first created at Rome. The death of Cimo.						SOSTRATUS I., Statuary, MICO I. of Athens, Statuary and Painter, and probably, OLYMPUS, Statuary, flourish.
								To this period, likewise, belong POLYGNOTUS and ARISTOPHO, Painters, of Thasos, and DRONYSIUS, of Colopho, a Painter, and probably CIMO of Cleone, together with ARCESILAUS II. and NICANOR of Paros, who practised the same art.
								PROLICHUS of Coreya, Statuary, flourishes. Soon after this year, AGELADAS II. of Argos, prepares a Statue of Jupiter, for the Messenians occupying Naupactus.
								ACESTOR of Chosus, and PROLICHUS of Ægina, flourish as Statuaries, SCYMNUS as a Statuary and Engraver, and EUCADMIUS as a Sculptor.

TABLE II.—The History of the Arts in Greece, from the Age of PHIDIAS, to that of LYSIPPUS and APELLES.

B. C.	OLYMP.	POLITICAL EVENTS.	OLYMP.	STATE OF LITERATURE.	OLYMP.	THE PUBLIC GAMES AND THE DRAMA.	OLYMP.	ARTISTS AND THEIR PRODUCTIONS.
440.	LXXXV. 1.	PERICLES undertakes the war against the Samians. SOPHOCLES is associated with him in command.	LXXXIV. 2. LXXXV.	HERODOTUS revises and completes his <i>History</i> at Thuriae. PINDAR attains his 80th year.	LXXXIV.	The exercises styled <i>ἀπὸνῆ</i> and <i>κάλπη</i> abolished at Olympia.	LXXXIII. LXXXIV. LXXXV. 3. 4. LXXXVI.	PHIDIAS the Athenian attains great eminence. ALCAMENES the Athenian, and AGORACRITUS the Parian, both Pupils of PHIDIAS, flourish as Statuaries and Sculptors. In this period, likewise, CRATIAS NESIOTA is still living, and the following Artists are engaged in their several professions,—CYDO and DIODOTUS, Statuaries, XENOCLES the Athenian, a Statuary, PANENUS the Athenian, cousin of PHIDIAS by the father's side, PLISTENETUS brother of PHIDIAS, and TIMAGORAS of Chalcis, Painters. LINO the Elean, builds the <i>Temple</i> of Olympian Jupiter. MYS the Engraver flourishes. PHIDIAS dedicates his Statue of <i>Minerva</i> , made of ivory and gold in the Parthenon. The celebrated <i>Vestibule</i> of the Athenian Citadel commenced. PHIDIAS commences his Statue of <i>Olympian Jupiter</i> , with the assistance of COLOTES of Paros. About this time flourish ICTINUS, CALLICRATES, METAGENES II. of Athens, and STIPAX of Cyprus, Architects, and probably, CALPIO. COREBUS and MNESICLES, Architects, CRESILAUS a Statuary, and probably, DEMETRIUS III., a Statuary, flourish. This appears to have been the period, in which SOCRATES the Philosopher bestowed attention on Sculpture. PHIDIAS dedicates his celebrated Statue of <i>Jupiter Olympius</i> . PHIDIAS dies. MYRO of Eleuthera, and POLYCLETUS I. of Argos, attain great eminence as Statuaries. About this time flourish also the subjoined Statuaries,—CALLO II. of Elis, GORGLAS of Laconia, PHRADMO of Argos, SCOPAS of Elis, and THEOCOSMUS of Megara. CALAMIS makes his Statue of <i>Apollo</i> the Averter of Evil.
431.	LXXXVII. 2.	The commencement of the Peloponnesian War.	LXXXVII.	HIPPOCRATES of Cos flourishes.	LXXXVII. 1.	EURIPIDES produces his <i>Medea</i> , <i>Philoctetes</i> , <i>Dictys</i> , and <i>Messores</i> .	LXXXVII. 1.	PHIDIAS dedicates his celebrated Statue of <i>Jupiter Olympius</i> . PHIDIAS dies. MYRO of Eleuthera, and POLYCLETUS I. of Argos, attain great eminence as Statuaries.
430.	3.	PERICLES dies. The plague ravages Athens.			3.	EUPOLIS and PHRYNICHUS produce tragedies. ARISTOPHANES appears as a dramatic Poet.	3.	About this time flourish also the subjoined Statuaries,—CALLO II. of Elis, GORGLAS of Laconia, PHRADMO of Argos, SCOPAS of Elis, and THEOCOSMUS of Megara. CALAMIS makes his Statue of <i>Apollo</i> the Averter of Evil.
423.	LXXXIX. 2.	The ancient Heraeum near Mycenæ burnt.	LXXXIX.	THUCYDIDES banished.	LXXXVIII. 1. LXXXIX. 1. XC. 2.	CRATINUS produces his <i>Pytina</i> , and ARISTOPHANES his <i>Nubes</i> . ALCIBIADES is victorious, about this period, at the Olympic Games. Io of Chios dies.	LXXXVIII. LXXXIX. XC.	AMPHIO of Cnosus, a Statuary, and PÆONIUS II. of Menda in Thrace, a Statuary and Sculptor, flourish. SOSTRATUS of Rhegium flourished as a Statuary. POLYCLETUS I. of Argos, makes his Statue of <i>Junio</i> . APELLAS, DIONYSIODORUS, NICERATUS of Athens, NICODAMUS of Mienalus, PERICLETUS, and SOSTRATUS of Chios, flourish as Statuaries. PRAXIAS and ANDROSTHENES, two Athenian Sculptors, decorate with their productions, the Temple at Delphi. CLISTHENES the Architect, flourishes. EUPALANUS the Argive, rebuilds the <i>Heraeum</i> near Mycenæ. To this period, we should in all probability refer CALLIMACHUS <i>Katartēteuxos</i> .
416.	XCI. 1.	The expedition of the Athenians against Sicily undertaken. ALCIBIADES eminent as a Statesman.	XCI.	ANDOCIDES the Athenian flourishes.				LYCIUS, son of Myro, flourishes as a Statuary. To this period we should probably refer THEOCLES.
405.	XCIII. 4.	The Battle of Ægospotamos.			XCII. 4. XCIII. 2. 3.	ARISTOPHANES first produces his tragedy styled <i>Plutus</i> . Chariots drawn by two horses yoked abreast, introduced at the Olympic Games. EURIPIDES dies. SOPHOCLES dies.	XCII. XCIII.	PHRYNO the Statuary flourishes.
404.	XCIV. 1. 2.	Athens taken by Lysander. THRASYBULUS liberates Athens.	XCIV.	LYSIAS banished from Athens. THUCYDIDES engaged in composing his <i>History</i> .			XCIV.	ANTIPHANES of Argos, and ARISTANDER of Paros, flourish as Statuaries. A large group of Statues is dedicated at Delphi by the Lacedæmonians, in commemoration of their victory at Ægospotamos, made by the following Artists,—ALYPUS of Sicyo, CANACHUS II. of Sicyo, DEMAES II. of Clitor, PATROCLES I. of Sicyo, PISO of Calauræa, SAMOLAS of Arcadia, THEOCOSMUS of Megara, and PRISANDER. ALCAMENES makes Statues of <i>Minerva</i> and <i>Hercules</i> , which are dedicated in acknowledgement of the overthrow of the Thirty Tyrants.
			XCV. 1.	SOCRATES put to death. Eloquence much cultivated at Athens.			XCV. 3. 4.	ARISTOCLES IV. flourishes as a Sculptor. ZEUXIS of Heraclea, the distinguished Painter, flourishes. To this period we must refer also, ANDROCYDES of Cyzicus, and EUTOMPU of Sicyo, Painters,—NAUCYDES the Argive, brother and instructor of POLYCLETUS II., who also was engaged as an Artist about this time, DINOMENES, CALLICLES of Megara, and DÆDALUS II. of Sicyo, all Statuaries.
396.	XCVI. 1.	AGESILAUS undertakes his Asiatic expedition. <i>Vei</i> taken by the Romans.					XCVI.	PARRHASIUS of Ephesus, TIMANTHES of Sicyo, PAUSO, and COLOTES II., flourish as Painters. PANTIAS of Chios, a Statuary, flourishes.
394.	3.	CONO rebuilds the walls and harbour of Athens.						
390.	XCVII. 3.	The Corinthian War rages. The Gauls take and burn the City of Rome.			XCVII. 4.	ARISTOPHANES again produces his <i>Plutus</i> , in a revised and improved state.	XCVII. XCVIII.	SCOPAS, the celebrated Parian Sculptor, builds the <i>Temple</i> of <i>Minerva</i> at Tegea. ARISTODEMUS I., a Painter, flourishes. To this period belongs CTESIDEMUS, the Painter, and the following Statuaries, all of whom were Pupils of POLYCLETUS I.;—ALEXIS, ASOPODORUS, ARISTIDES, PHRYNO, DINO, ATHENODORUS, and DEMAES II.
			C.	PLATO, XENOPHON, and ISOCRATES flourish.	XCIX.	Dark horses yoked to chariots in the Olympic Games.	C. CII.	POLYCLETUS II. of Argos, CLEO I. of Sicyo, DEMOCRITUS I. of Sicyo, flourish as Statuaries, and PAMPHILUS I. of Amphipolis, and EUXENIDAS, as Painters. The following Statuaries flourish;—ARISTOGITO of Thebes, CEPHISODORUS I. of Athens, DÆDALUS II. of Sicyo, HYPATODORUS, PAUSANIAS I. of Apollonia, POLYCLES I., XENOPHON the Athenian, CALLISTONICUS the Theban, and probably, OLYMPIOTHEUS and STRONGYLIO.
371.	CII. 2.	The Battle of Leuctra. EPAMINONDAS founds Megalopolis.						DEMOPH the Messenian, and EUCLIDES II. the Athenian, practise Sculpture; and MICTIO, and EPHORUS the Ephesian, the instructor of APELLES, flourish as Painters. LYSIPPUS the Sicyonian first appears as an Artist.
367.	CIII. 2.	Consuls first chosen from the Plebeians at Rome.					CIII.	
362.	CIV. 3.	The Battle of Mantinea.					CIV.	EUPHRANOR the distinguished Statuary and Painter, and PRAXITELES, eminent in the arts of Statuary and Sculpture, flourish. To this period belong also, EUPHRONIDES, and HERODOTUS the Olynthian, Statuaries, CYDIAS of Cythnos, and NICIAS I., Painters. The last of these Artists assisted PRAXITELES in the decoration of his Statues.
360. 358. 355.	CV. 1. 3. CVI. 2.	PHILIP reigns over Macedo. The Social War in Greece. The Sacred War.					CV. CVI.	NICOMACHUS I. a Theban Painter, flourishes.
353. 349.	CVII. 4.	MAUSOLUS, the King of Caria, dies. The Olynthian War.	CVII. 4.	DEMOSTHENES delivers his Olynthian Orations.	CVII.	ALEXIS and ANTIPHANES appear as Comic Poets.	CVII.	SCOPAS the Parian, engaged with other Artists, in building the Temple of Diana at Ephesus. BRIETES of Sicyo, the father of Pausias, flourishes as a Painter. PAMPHILUS I. of Amphipolis, still living.
345.	CVIII. 4.	TIMOLEO undertakes the expedition to Syracuse.	CVIII. 4.	ÆSCHINES accuses TIMARCHUS.	CVIII.	ANAXANDRIDES, the Comic Poet, flourishes.	CVIII.	APELLES first appears as a Painter. ARISTIDES II. of Thebes, ECHIO, and THERIMACHUS, all Painters, now flourish. The <i>Mausoleum</i> , built by PHITEUS and SATYRUS, is about this time, decorated with figures, by SCOPAS, PRAXITELES, LEOCHARES, TIMOTHEUS, BRYANIS, and PYTHIS. This was probably the age of the Statuary CHLAREAS. CORYBAS the Painter flourishes.
339. 338. 336. 331.	CX. 2. 3. CXI. 1. CXII. 2.	The Sacred War carried on under the command of Philip. The Battle of Cheronea. ALEXANDER ascends the throne of Macedonia. The Battle of Arbela.			CX. CXI. CXII.		CIX. CX. CXI. CXII.	PHILOCHARES the Athenian appears as a Painter. ANTORIDES and LEONTION flourish as Painters. LEOCHARES is still living. ANTIDOTUS the Pupil of EUPHRANOR,—CARMANIDAS, and LEONIDES of Anthedo flourish as Painters. APELLES flourishes. The Painters contemporary with him, are AMPHIO, ANTIPIHILUS the Ægyptian, NICOPHANES, ASCLEPIODORUS, THEO of Samos, MELANTHIUS, PAUSIAS of Sicyo, THEOMNESTUS, NICIAS II. of Athens, and CTESIOCHUS, the pupil, and perhaps the brother of APELLES. PYRGOTHELES the Engraver on precious stones, flourishes. To this period belong also PHILO the Statuary, PAMPHILUS II. the Sculptor, and DINOCHATES, an Architect of Macedonia.
324. 323. 322.	CXIV. 1. 2. 3.	ALEXANDER dies. LYCURGUS the Athenian dies. DEMOSTHENES dies.	CXIV. 3.	THEOPHRASTUS succeeds Aristotle.	CXIII. CXIV. 4.	DIOXIPPUS the Pancratiast is victorious, with comparative ease, at the Olympic Games. MENANDER first appears as a dramatic Poet.	CXIII. CXIV.	ALCIMACHUS, ARISTOCLES V., and PHILOXENUS, (the last two being inhabitants of Eretria,) flourish as Painters; and AMPHISTRATUS as a Statuary and Sculptor. LYSIPPUS still living. In this period the subjoined Artists flourish:—LYSISTRATUS the brother of LYSIPPUS, APOLLONORUS, IO, POLYEUCTUS, SILANIO the Athenian, SOSTRATUS III., and STHENIS the Olynthian, Statuaries;—GLAUCIO the Corinthian, GRYLLO, ISMENIAS of Chalcis, ARISTO and his brother NICEROS, both of Thebes, Painters;—and probably MENESTRATUS II. a Sculptor.

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TABLE III.—*The History of the Arts in Greece, from the Death of ALEXANDER the GREAT, until they ceased to be cultivated.*

B. C.	OLYMP.	POLITICAL EVENTS.	OLYMP.	STATE OF LITERATURE.	OLYMP.	THE PUBLIC GAMES AND THE DRAMA.	OLYMP.	ARTISTS AND THEIR PRODUCTIONS.
318. 317.	CXV. 3. 4.	DEMETRIUS PHALEREUS governs Athens. AGATHOCLES usurps the sovereignty of Syracuse.	CXV.	DINARCHUS flourishes.	CXV.	DIPHILUS appears as a Comic Poet.	CXV.	DAETONDAS the Sicyonian, flourishes as a Statuary.
312.	CXVII. 1.	PTOLEMY and SELEUCUS conquer DEMETRIUS at Gaza.	CXVII.	ERICURUS begins to flourish.			CXVII.	BRYAXIS still exercises the arts of Statuary and Sculpture.
306.	CXVIII. 3.	The era of the SELEUCIDE commences. ANTIGONUS, LYSIMACHUS, SELEUCUS, and PTOLEMY assume the name of Kings.	CXVIII.	THEOPOMPUS the Historian still living.			CXVIII.	APELLES, and NICIAS II. the Athenian, still living. DIOGENES, PERSEUS, and ARISTOLAUS son of PAUSIAS, flourish as Painters;—and CALLIAS of Aradus, as an Architect.
							CXIX. 1.	To this period we should also refer MENÆCHMUS the Sicyonian. PROTOGENES of Caurus, paints in the Island of Rhodes, his figure of <i>Jalysus</i> . FABIVS PICTOR decorates with his Paintings, the Temple of the Goddess <i>Salus</i> at Rome.
			CXX.	ARCESILAUS, and ZENO of Citium, flourish. The celebrated Alexandrian Library collected and arranged.			CXX.	This was probably the age of PRAXITELES II., the Engraver. CEPHIRODOTUS II. a Statuary, Sculptor, and Painter, and TIMARCHUS, Statuary, both sons of PRAXITELES, now flourish.
290.	CXXII. 3.	The Samnites subdued by the Romans.	CXXIII.	STRATO succeeds THEOPHRASTUS. CALLIMACHUS and ARATUS flourish. About this time, the seven Poets, termed as a body PLEIADES, flourish.	CXXII. 2.	MENANDER dies.	CXXII.	DAIPPUS, EUTHYCRATES, EUTYCHIDES of Sicyo, PHENIX, PYROMACHUS, and TISICBATES of Sicyo, flourish as Statuaries; and ATHENIO of Maronea, and MECROPANES as Painters.
284.	CXXIV.	The commencement of the Achaean League. About this period the Ætolian League is formed.						BEDAS, son of LYSIPPUS, CHARES of Lindus, and ZEUXIADES, flourish as Statuaries.
279.	CXXV. 2. 3.	The Gauls attack Greece. The Gauls pass into Asia.					CXXV.	OMPHALIO, Painter, flourishes.
266.	CXXVIII. 3.	The Romans become masters of all Italy.	CXXVIII.	ERATOSTHENES flourishes.			CXXVI. CXXVIII.	PISTO and XENOCRATES flourish as Statuaries.
264. 245.	CXXIX. 1. CXXXIII. 4.	The first Punic War commences. ARATUS first chosen general of the Achaean League.	CXXIX. 1.	The Parian Marbles engraved.			CXXXIII.	CANTHARUS, the Sicyonian, practises the art of Statuary; and MYDO of Soli, and ARCESILAUS III. probably of Sicyo, that of Painting.
239.	CXXXV. 2.	ATTALUS I., King of Pergamus, subdues the Gauls.	CXXXV.	LIVIVS ANDRONICUS flourishes.			CXXXV.	NEALCES and ERIGONUS flourish as Painters.
226.	CXXXVIII. 3.	CLEOMENES III., King of Sparta, restores the laws of Lycurgus.					CXXXVI.	TIMANTHES II., Painter, flourishes.
206.	CXLIII. 2.	PHILOPEMEN made general of the Achaean League.						ISIGONUS, PYROMACHUS, STRATONICUS, and ANTIGONUS, flourish as Statuaries, and LEONTISCUS as a Painter.
202.	CXLIV. 3.	The Battle of Zama between P. Scipio and Hannibal.	CXLIV.	ENNIUS and PLAUTUS flourish.			CXL.	ANAXANDRA, the daughter of NEALCES, practises the art of Painting.
					CXLV.	Boys allowed to engage in the 'Pancration,' at the Olympic Games, but soon afterwards prohibited from this exercise.	CXLI.	ÆGINETA the Modeller, and his brother PASIAS, a Painter, flourish. MICO III. of Syracuse, flourishes as a Statuary.
			CL.	About this period the Library of Pergamus is formed.			CXLVII.	STADIEUS, Athenian Statuary, flourishes.
168.	CLIII. 1.	The Battle of Pydna.—The end of the Macedonian Empire.	CLIII.	Greek Philosophers settle at Rome. P. TERENTIUS AFER flourishes.			CLII. CLIII.	COSSUTIVS, Roman Architect, flourishes. HERACLIDES I., a Macedonian, and METRODORUS, probably an Athenian, flourish as Painters.
146.	CLVIII. 3.	Corinth destroyed. GREECE subjected to the Romans. Carthage destroyed.	CLVIII.	POLYBIUS the Historian flourishes.			CLV. CLVII.	ANTHEUS, POLYCRATES II., CALLISTRATUS, CALLIXENUS, PYTHIAS, PYTHOCLES, TIMOCLES, and TIMARCHIDES, flourish as Statuaries and Sculptors. To this period we should probably refer PHILO of Byzantium. PACUVIVS, the Tragic Poet and Painter, flourishes.
B. C.	A. D. C.	POLITICAL EVENTS.	B. C.	STATE OF LITERATURE.	B. C.	THE PUBLIC GAMES AND THE DRAMA.	B. C.	ARTISTS AND THEIR PRODUCTIONS.
133.	621.	The Agrarian laws introduced by the Gracchi.						
102.	652.	MARIUS defeats the Teutones at Aquæ Sextie.						
89. 81.	665. 673.	The Marsian War terminated. SYLLA constituted perpetual Dictator.	70.	T. LUCRETIUS CARUS, and C. VALERIUS CATULLUS flourish.			74.	ARCESILAUS IV., Sculptor, intimate friend of L. Lucullus, flourishes.
63.	691.	CICERO preserves Rome from the destruction meditated by Catiline.					63.	VALERIUS of Ostia, flourishes as an Architect.
60.	694.	The combination of CÆSAR, POMPEY, and CRASSUS.	60.	CICERO, CÆSAR, VARRO, and SALLUST, eminent as literary characters.			60.	The following Artists flourish in this period;—PASITELES, Statuary, Sculptor, and Engraver;—TIMOMACHUS of Byzantium, and ARELLIVS, Painters;—CYRUS, Architect;—POSIDONIUS, Ephesian Statuary and Engraver;—LEOSTRATIDES, ZOPYRUS, and PYTHEAS I., Engravers;—COPONIUS, Roman Sculptor;—and ERITINCHANUS, Engraver on precious stones.
48.	706.	The Battle of Pharsalia. CÆSAR obtains absolute power.	38.	The Aventine Library of C. ASINIUS POLLIO formed.				
42.	712.	The Battle of Philippi.	30.	HORACE, VIRGIL, LIVY, TIBULLUS, and VITRUVIVS flourish.			30.	In this period PASITELES still practises the arts of Sculpture and Engraving, and the following other Artists flourish;—SAURUS, BATRACHUS, DIOGENES, LYSIAS, and probably STEPHANUS, Sculptors;—AULANIUS EVANDER, Athenian Sculptor and Engraver;—DIONYSIVS, SOPOLIS, LUDIVS, PEDIUS a youth, and LALA, a female born in Cyzicus, Painters;—DIOSCORIDES, and ADNO, Engravers on gems;—and POSIS, Roman Modeller.
31. 30.	723. 724.	The Battle of Actium. AUGUSTUS constituted Emperor.	28.	The Palatine Library of AUGUSTUS formed.				
A. D.	A. D. C.	POLITICAL EVENTS.	A. D.	STATE OF LITERATURE.	A. D.	THE PUBLIC GAMES AND THE DRAMA.	A. D.	ARTISTS AND THEIR PRODUCTIONS.
1. 14.	753. 767.	The birth of CHRIST. TIBERIUS constituted Emperor.	20. 54.	VELLEIVS PATERCVLVS flourishes. L. ANNAEVS SENECA, PERSIVS, and LVCAN flourish.			20. 54.	CHIMARUS, Statuary, flourishes; probably, MENELAUS, Sculptor. DOROTHEVS and FABVLLVS flourish as Painters;—MENO the Athenian, as a Statuary and Sculptor;—and ZENODORUS, as a Statuary.
54.	807.	NERO becomes Emperor.					69.	AGESANDER, ATHENODORUS his son, and POLYDORUS, make for Titus, who afterwards becomes Emperor, the celebrated figure of <i>Lacoon</i> .
69.	822.	VESPASIAN made Emperor.						To this period belong also, CRATERVS, the two PYTHODORI, POLYDECTES, HERMOLAUS, ARTEMIO, and APHRODISIUS of Tralles, Sculptors;—CORNELIVS PINVS, ATTIVS PINVS, TURPILIUS the Venetian, and ARTEMIDORVS, Painters;—and EUDODVS, an Engraver on precious stones.
79.	832.	TITVS made Emperor. An eruption of Mount Vesuvius.	70. 79.	PLINY the Elder eminent as a Writer. PLINY the Elder dies.				



FOUR INDICES,

- 1.—OF ANCIENT PROPER NAMES,
- 2.—OF MODERN PROPER NAMES,
- 3.—OF GREEK WORDS,
- 4.—OF LATIN WORDS.

N. B. The names of ancient ARTISTS, which are within brackets, in the *first Index*, are taken from SILLIG'S *Appendix*; the names of ancient ARTISTS, which occur in the *Dictionary* of SILLIG, are altogether omitted in this *Index*; the names in *Italic* characters designate partly those whom the ancient ARTISTS represented in *painting* or *statuary*, GODS, GODDESSES, HEROES, PHILOSOPHERS, POETS, &c., and partly those who are mentioned in the notices of the different ARTISTS; the names in the *common* characters designate ancient AUTHORS of every class, together with ancient SCHOLIASTS, CRITICS, PHILOLOGISTS, LEXICOGRAPHERS, GLOSSOGRAPHERS, GRAMMARIANS, *etc.*

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* Or rather, *Stobensis*, 'Sic enim Latine
 efferendum hoc nomen, docuit H. Valesius, quod
 probatur Holstenio ad Steph. in Στροβόλος,' AEG.
 MENAGII *Historia Mulierum Philosopharum*, 108.
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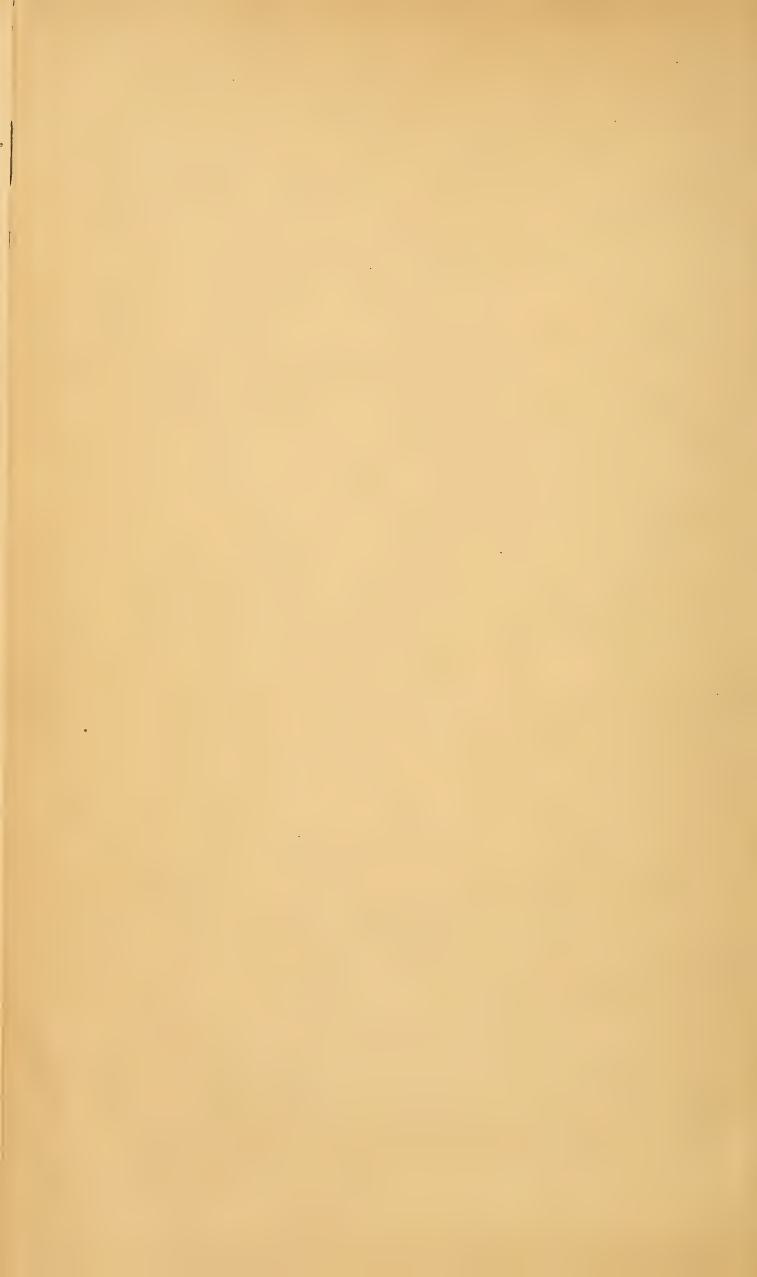
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- 2, 19. GLAUCUS of Chios
 2, 20. Aëtio I.
 2, n.5. *Nackius*
 3, 46. *Polyclitus* is the form, which is to
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 3, 36. *instructor* is the preferable form, as
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 50, 4. SMILIS
 55, 10. *iuenta*
 59, 70. Prothous
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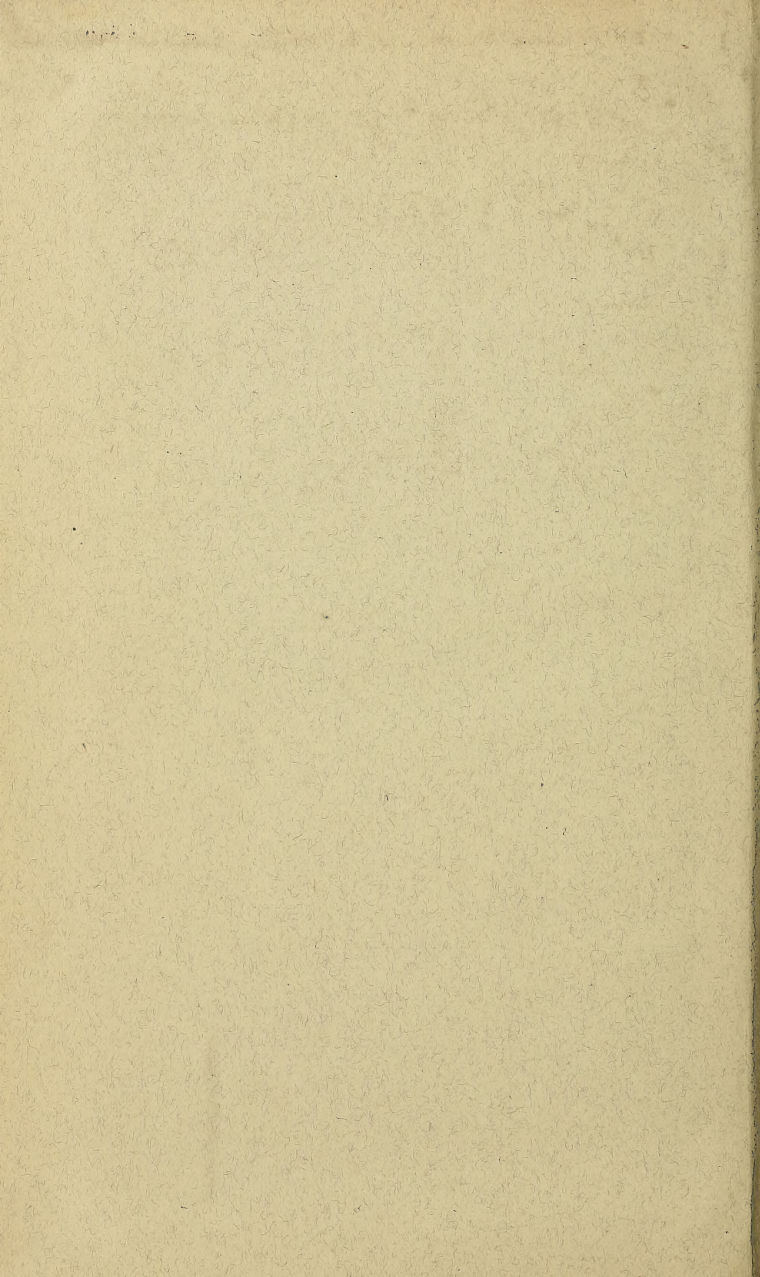
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- 70, 18. *Argonautas*
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